

INSIDE FACTS

Of Stage and Screen

EDITED BY JACK JOSEPHS

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MUSICAL COMEDY FILMS ARE DUE FOR COMEBACK

Models On Per Cent Is Scheme

Nude modelling on a percentage basis is the latest brand of employment to be offered fair damozels of Los Angeles who are caught in the current economic depression.

Motion picture girls preferred, though why not definitely learned. Plenty were there to see about the job, though (or because) its nature wasn't set forth in the come-on. Most of them left without disrobing, according to those present.

The "plant" was an ad in a morning daily which is noted for not caring particularly what brand of advertising it carries so long as cash on the line accompanies.

The ad called for girls for picture work, and gave the address of a bungalow in a Hollywood bungalow court.

Let one of the girls present tell the story, which story is verified by others who also answered.

Girl's Story

The raconteur states:

"I entered the bungalow expecting to find some kind of proposition for motion picture work. That's my line.

"There were about a dozen other girls present when I got there. They were seated around the room waiting.

"Pretty soon a man entered and announced that he was an artist. For verification he pointed to a number of paintings around the walls, most of them of nude female figures. It seemed to us girls that the man talked thickly and acted queerly. My chum and I remarked to one another that he evidently had been drinking.

"When the man had finished calling our attention to the 'works of art,' he announced that he was going to paint a number of pictures for exhibition in an exhibit back east.

Order to Disrobe

"Then he turned to us abruptly and said, 'All right, girls, get your clothes off and I will select the ones I want to model for me.'

"One of the girls asked him what his proposition was.

"He replied that the girls he selected would work on a 'commission basis,' being paid a percentage of his returns for pictures which he sold, the model for any particular picture cutting in on the proceeds from that picture. He said that he intended to offer the pictures for sale after they had been hung in the exhibit to which he had previously referred.

"However," he added, 'I will take care of meals for the girls while they are posing for me.'

"My chum and I thought we had heard enough. We left. Some of

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LE ROY PRINZ

Producing the Fox Follies

Fox Theatre

San Francisco

PARAMOUNT SUING WARNER BROTHERS

The reported bad blood between Paramount and Warner Brothers this week exuded in a suit filed by Paramount against W. B. for alleged unauthorized use of the Dunning process of composite photography.

It was estimated that the amount involved will run from half to three-quarters of a million dollars. Paramount is asking an accounting and a restraining order prohibiting W. B. from further use of the process.

Complainants in two suits filed

are Paramount-Publix, the Dunning Process, Inc., and Roy Pomeroy, the latter being the Paramount technical chief who originated the process now controlled by Dunning and assigned to Paramount.

Defendants in one suit are Warner Brothers, Vitaphone and Jack Jackman, the latter being technical chief for W. B. and First National. Defendants in the second suit are First National, its subsidiaries and Jack Jackman. Allegations in both suits are alleged

infringements of the Pomeroy composite patents. Pictures mentioned as having been made with them include "The Squall," "Moby Dick," "The Aviator," "The Dawn Patrol" and others. Alleged infringement has extended over a period of about two years, it is stated.

Relief prayed for in the suit is an accounting of the profits said to have accrued to W. B. and F. N. from use of the patents, and a permanent injunction against further such use.

Big Revue Ensembles To Be Out

The musical comedy type of film is due for a big comeback on the coming programs of the motion picture studios.

By and large this is accepted as the next break in the efforts of Hollywood to keep the box offices of the world stimulated in spite of Mr. Hoover's brand of prosperity, and similar depression in other countries.

However, there are those who hold that the musical comedy plans now in progress at all the major studios are being held in leash until public reaction to two films now in preparation is seen. One of these is Eddie Cantor's U.A. film, and the other is Marilyn Miller's next picture. Both are musicals of a high order, and if the public is sold heavily on these, all the studios may be expected to turn over a good percentage of their programs to the musical makers. General belief is that this quota will run at least 20 per cent of the total Hollywood output for the 1931-32 period.

Sign Billy Grant

Radio Pictures seems to be in the forefront of those who are going after adequate preparation for the next expected trend. This studio is not hesitating to buy up New York musical successes, and it is understood the chiefs have everything ready to smash back on this line just as soon as the trend is definitely established. The biggest Radio Picture successes were musicals, such as "Rio Rita," "Dixiana," etc.

However, other studios also are readying. Columbia this week signed Billy Grant to direct dance numbers for four or five pictures. Grant has just returned from New York, where he gave his directorial talents to Maurice Chevalier's latest Paramount picture.

MGM recently signed up Sammy Lee, who put over some of the best dance ensembles for the Culver City plant when that studio was making its musicals. It is understood that Warner Brothers have an understanding whereby they can recall the services of their ace dance man, Larry Ceballos, if musicals again become the rage. Currently Ceballos is producing units for Fanchon and Marco.

Also it is reported that Warner Brothers' ace melody man, Sigmond Romberg, is coming back to the W. B. lot very shortly.

Change in Type

Predictions are that the sweet, intimate type of musical pictures will be the next rage. This, it is pointed out, is a natural reversion from the rather sordid bunch of

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POOR GRADE OF PICTURES, BOX OFFICE OFF

May Sue Boasberg For "Bum Material"

Al Boasberg, writer on the Radio Pictures lot, may face a suit for \$750 for alleged poor and negligently prepared material furnished to the vaudeville act of Sully and Thomas.

Sully and Thomas, well-known standard mixed act of the RKO circuit, engaged Boasberg to prepare them new material some time ago. Before entering the picture game, with its big pay and easy days, Boasberg was rated as a good vaude act writer.

But Sully and Thomas have their doubts about him now, because, they declare, all they got for their \$750 in cold cash was a few punk gags (some ten or so) that aren't worth a hoot to them or to anybody else.

Immediately upon looking over this alleged vaude material, Sully and Thomas hit the phone, my pronto, asking either that Boasberg write them some acceptable material or else return their money. He refused both propositions, they state. Hard to talk to, these big time picture execs, eh what?

Musical Comedy Due For Screen Return

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gangster pictures which have held the screen to a great extent during the past many months. From sordidness to the lighter, brighter, cheerier type is a natural pendulum swing, it is argued.

There will be no more of the ensembles which depended more on numbers than personal appeal, the predictors state. It is declared that these big ensembles were what killed off the musicals so quickly, movie patrons resenting the hiatus in intimate contact which occurred when the camera was rolled far back to enable it to comprehend the entire massive ensemble. Whereas, in those days 80 people in a spectacle was a common thing, the new type musicals will not use more than 24 people at the most, in a scene, it is predicted.

The song writers, who have their ear to the ground, are holding their next annual national get-together in Los Angeles. It is believed that within the next half year will be witnessed a return to L. A. of the title of music writing hub of the universe, a title which it enjoyed when the MGM "Broadway Melody" cracked the screen wide open for themies, ensembles, and what not of song and dance. The wise ones among the big lyric-and-note men are going to do a little prospecting, and that's the real why of the meeting here, it is stated.

LONG JOB

It would take one man two solid years to make enough drawings for a 500-foot "Mickey Mouse" sound cartoon.

CARTER AT MARQUARD'S

SAN FRANCISCO, May 1.—Floyd Carter opens as vocalist at Marquard's Cafe this week, supplementing Ruth Heyworth's floor show. Vernon Rickard didn't come in as previously announced.

West Coast and Chronicle Mix On Blurb Space

SAN FRANCISCO, May 1.—Fox West Coast and the Chronicle tangled last week in one of the first newspaper-theatre disagreements in many months.

Trouble started when the Chronicle shaved its theatre department from twelve to eight columns and on top of that stuck in two columns of syndicated film chatter, leaving six columns for ads and publicity. Sheet refused to run theatre's blurbs, so Bob Harvey's FWC advertising department cut down its display advertising from forty inches to a one-column-by-10-inch shot.

After five days the publicity was back in and so were the forty-inch ads.

GOOD LEGIT SHOWS, SO IS BUSINESS

About People

Alberta Vaughn will be opposite Hoot Gibson in his next Allied release, "Wild Horse" by Peter B. Kyne.

Alan Rinehart, son of Mary Roberts Rinehart, has been added to the story department at Paramount's west coast studios. Rinehart will study the mechanics of motion picture writing.

Mike Miggins has been signed by Miracle Pictures to supervise their production, "Ropes of Sand." Miggins was with Fox for seventeen and one-half years.

Thelma Todd has been selected for the leading romantic role in Paramount's "Monkey Business," starring the Four Marx Brothers.

Ricardo Cortez has been assigned to five major pictures for the 1931-32 season at Radio Pictures.

Henry Hobart, associate producer at Radio Pictures studio, has been assigned supervision of "Strange Women," which is to star Ivan Lebedeff.

Guy Oliver has been assigned to a part in "I Take This Woman," in which Carol Lombard and Gary Cooper are featured at Paramount.

Berthold Viertel has been assigned to direct Ruth Chatterton in her next Paramount picture.

Helen Ware, Syd Saylor, Albert Hart and Ara Haswell have been added to the staff of Paramount's "I Take This Woman."

Radio Pictures has purchased screen rights to Richard Walton Tully's "Bird of Paradise," with a provision that Tully shall assist in the production.

Laurence Oliver, leading man in "Private Lives" in New York, is due next week to go to work for Radio Pictures.

Hope Williams, of the New York stage, has been assigned the featured role in Radio Picture's "Pent-House."

Phillips Lord, NBC broadcaster, has signed to make a series for Radio Pictures.

William B. Davidson will have a role in Paramount's Marx Brothers picture, "Monkey Business."

Winifred Dunn will do the screen play for May Robson's next picture for Liberty, which James Flood will direct.

Rockliffe Fellowes has been cast for a part in Paramount's "Monkey Business," starring the Marx Brothers.

OPEN CIVIC REP

VANCOUVER, May 1.—The Civic Repertory Players opened at the Vancouver Theatre, April 27, for a summer season. The opening bill was "Dear Me," featuring Mitzi Hajos. Other stars to appear here will include May Boley, Florence Reed, Violet Hemming, Guy Bates Post, Bert Lytell and Joe Brown. Verna Felton, formerly of the Allen Players and more recently of New York, will supervise the productions. A \$1 top will prevail at the B.O.

FLIES TO REHEARSALS

SEATTLE, May 1.—May Boley, playing this week with the Dufwin Players at Portland, flew to Seattle for rehearsals Tuesday and Friday. Miss Boley opens at the Moore Theatre here Sunday for a week's engagement, as guest star with the Bainbridge-Bostick Players in a played called "Stepping Sisters."

DOING PUBLICITY

SAN FRANCISCO, May 1.—Henry Pincus is now handling publicity at Ackerman and Harris' Casino, in addition to his managerial duties.

Al Williams

Creator of Capezio's Famous Wing Taps

Sold at All Capezio Shoe Agencies

Every House Draws With Class Product

Those howling about the sad state of the legit in Los Angeles had something to ponder upon during the current session of shows.

With five good plays on the boards in downtown L. A. and Hollywood, five houses were doing crackerjack business. In other words, Messrs. Producers, give 'em something where they get their money's worth, and you'll get their money.

Sid Grauman was again demonstrating his show business acumen by packing them in to his "Street Scene" at the Mayan. Total income for the week was \$17,000.

Dickson Morgan was likewise demonstrating his theatrical sentiment by drawing near capacity to the Hollywood Music Box to see Mrs. Leslie Carter in "The Shanghai Gesture." Box office here was \$10,500, which is plenty good for this house at any time and particularly good for the third week of a show, which was the status of the "Gesture." An extra show goes in Sunday night, this house heretofore having been dark Sundays.

Duffy was exhibiting the regular old Duffy pull at the El Capitan, taking in \$7500 with Bessie Love and Tom Moore in "Whispering Friends."

Kolb and Dill's "Apron Strings" at the Majestic also registered good business with a figure of \$5300.

Pauline Frederick, who always is good for lots of ink on the right side of the ledger, was pulling nicely to the Belasco on her own, garnering around \$12,000. It was all Pauline, exploitation of her "Elizabeth the Queen" having been very mediocre, but her name overcoming the handicap of this.

M. C. AT WALKATHON

SEATTLE, May 1.—Dick Buckley and Freddie Morelock have left to join Ted Mullen in Butte, Mont. These three chaps acted as m.c.'s and radio announcers at the Butte Walkathon, which opened at the Shrine Temple, Friday, April 24. This walkathon is given under the auspices of the All-States Amusement Corp., owned by Cole McElroy-Beckman & Spear; Tom Curtis is the Seattle manager.

MUSICAL OPENS

With Homer Grun as producer, a musical show, "The Isle of Cuckoo," opened at the Wilshire Ebell for a three-day run Thursday night. The show, which rehearsed at the Egan prior to its opening, was on a subscription plan. Tariff was \$3 and \$5.

The H-F circuit has taken over the Boulevard Theatre at Oxnard, in addition to the recently acquired Oxnard Theatre in that town.

Ensemble Is Right Term to Describe This

SEATTLE, May 1.—Dressing under difficulties was solved during the run of the "Stepping Sisters" engagement of May Boley with the Bainbridge Players by one member of the cast—Charles Bostick, assistant treasurer and son of the company manager. Charles is a jazz piano player and was called back stage to instruct the straight pianist in the pit in the one song Miss Boley uses. She liked his work so well that she asked he be kept in the cast.

This brought the problem of a new style tuxedo which Charles did not have. Kent Thomson, house treasurer, supplied a coat, but the vest and trousers wouldn't do. Perc Watson, treasurer at the Civic Auditorium—but still the trousers wouldn't do. Then the head waiter of the Washington Hotel Grill came to the rescue and the jazz pianist made an effective entry.

Radio-isms

Radio entertainment is in a general way, of a high order. The new technique used in presenting playlets is pleasing. The Sherlock Holmes series with the time lapses covered with appropriate music is getting across big. So is the Emperor of Crime series. Amos and Andy are in a peculiar class by themselves. They use a simple skeleton of story and present "just niggers" effectively. Mechanical reception of orchestras and singers is all that could be desired.

Criticism is to be focused upon announcers mostly. With the exceptions of those who please these are the offenders.

There is an obligation connected with radio that is not present in publishing. One may approach a news stand and take or leave any of the numerous newspapers, magazines and books that are presented for sale. If you don't like Mencken you can buy the Four Square Gospel. Or, if you like American Mercury in a brown cover, you can pick up a copy of Scribners. Or you can pass by. With a radio set in your home you have a limited selection of stations. You have paid more or less important money for the installation of your apparatus. You are entitled to satisfaction.

Most of the stations are operating on a commercial basis. Most of them are selling you something along with the bait of entertainment. All of which is okay. But it is not at all okay to insult intelligence and offend the sensibilities of good taste, and that is just what a lot of radio speakers do.

That is what a lot of writers do, too. But the distinction between the printed page and the spoken talk is obviously different.

"Uncle John" on KHJ, knows his stuff. Naturally. He is a cultured newspaperman. Robert Hurd (what's his other name?) on KFI, is another cultured gentleman of good taste. Paul Roberts! KFI has a wonderful staff throughout.

Glen Rice, out in Beverly Hills, makes the folks like his stuff. In addition to being the best football announcer in the world, Glen puts over his Hillbillies like a million. And he lacks no grace in speaking of Macmillan gasoline. Glen invented the Hillbillies and he has had many imitators.

(Continued Next Week)

FIXING UP APEX

SAN FRANCISCO, May 1.—Curtis Mosby is spending a flock of dough to remodel and modernize the entrance to his Apex Cafe. Meanwhile business is holding up well enough, attracted there by a colored floor show and orchestra.

MARKS GOING EAST

SAN FRANCISCO, May 1.—Ike Marks, accompanied by his wife, will leave here June 21 for New York to attend the annual T.M.A. convention, opening there July 6. They will be gone about five weeks.

Offerings Lukewarm, Public Is Likewise

Lukewarm pictures, which is the current Hollywood style, drew lukewarm response from the Los Angeles public this week.

The only really good picture in town, one which had had both thought and money expended in its making, was the exception. This film, Howard Hughes' "The Front Page," continued to do near capacity at the United Artists. In fact, it was doing an exceptional third week, writing a record at the U. A. for this period of a run. Good news for this young producer, but those who were content to turn out the so-so product on display at other spots got only dolorous or average tidings.

The other run houses were taking it right smack on the button.

The Chinese had Columbia's "Dirigible" and the old airship was crashing. Jack Holt, Ralph Graves and Fay Wray had nothing on the box office ball, and the total that Col. and the trio could garner for the Chinese was \$12,147, which, to put it kindly, is excessively mediocre. A special F. and M. Idea was on stage.

Carthay Off

The Carthay Circle was doing another excessively mediocre stand with Universal's "Seed," the singing John Boles gone actie, Lois Wilson and Genevieve Tobin failing to bring in more than a weak \$12,631. Supporting the picture is Abe Lyman's band.

Will Rogers was showing the best run picture returns with his Fox "Connecticut Yankee," pulling in an average \$8384 for five days. This is a good laugh picture, and by their box office shall ye know them. "Yankee" has both "Dirigible" and "Seed" stopped for real merit.

Loew's State was having another off week with "A Gentleman's Fate," John Gilbert being the gentleman in question. This gangster picture rated \$21,117 at the box office, and pretty soon Hollywood will stop making gangster pictures or else. The "North, South, East, West" F. and M. Idea was in support. James Hall in his second week as m.c. can be credited with a good share of the draw, word-of-

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Nude Modelling on Percentage Scheme

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the girls remained, however, and there were many others who were coming in all the time."

The girls who were present all agreed that the 'artist' insisted that he wanted girls who had been in motion pictures, though why he did not state. Hazardous guess was that he thought they would not be so likely to squawk, though this was just a guess.

To My Friends in the Profession—I have just opened a cafe

CRENSHAW AT WEST ADAMS

IS WHERE IT IS

Specialty Is Southern Coon Chicken—Drop Out and See Me

BUD AVERILL

"The Singing Paul Whiteman"

Mountain View Sanatorium

HIGH AND DRY — NO FOG

Beneficial to Asthma

Rest Home Beautiful

Convalescent and Preferred Nervous Cases

Nurse in Attendance

H. Rodenmayer, Supt. C. M. Van Orden, Bus. Mgr.

469 NORTH AVENUE 52 Phone CLevland 61202

LACK OF BIG PICTURES HITS CLASS SPOTS

Dramatic Ability of Bow Is Recognized

It is not without a certain degree of self-satisfaction that Inside Facts heard around the Paramount lot that Clara Bow's role in her new picture, "Kick In," was played by her for straight drama, and with none of the so-called "It" touches that at once have been the making and the down-drag of this star. For, as our back files remind us, when the talkies first came in Inside Facts in reviewing one of Clara's early talking pictures, predicted that, given the right kind of vehicle, this little girl would make them all step to keep their dramatic reputations. In the picture reviewed Clara was mostly directed for "It," but in one sequence she went into straight drama—and how. She did plenty to the heartstrings in that one sequence, and hence the Inside Facts rave on her ability in this line, though no other critic mentioned it.

So strong was the impression she made at that time, that, in the Christmas issue, summing up the standing of film players, Inside Facts declared that Clara could be made one of the leading dramatic actresses of the ensuing year if cast in dramatic roles. We still believe it, and our wager is that the end of 1931 will find La Bow named among the 10 best of Hollywood's dramatic actresses.

Miss Bow has had certain unfavorable publicity recently. If inspired and motivated as present indications make one believe, she has the entire sympathy and good wishes of Hollywood. From what can be gathered, this sentiment toward her is shared by the general public. And when she sweeps into public ken as the really capable, and more than capable little dramatic actress that she is, there can be small doubt that she will double-clinch the grip she has always had on the public heart.

ASSISTANT TO BONNIE

Helen Rose is now assisting Bonnie Cashin in the designing for the Fanchon and Marco wardrobe department. Bonnie has done all the designing unassisted for the past several seasons, and what this girl doesn't know about the job hasn't yet been learned.

NAMED GOVERNOR

DENVER, May 1.—William E. Bryan, commercial manager of Radio Station KOA, Denver, has been elected governor of the 11th District of the American Federation of Advertising.

RKO WORK STARTS

DENVER, May 1.—Work has at last started on the new RKO-Orpheum. After many delays, due mostly to the inability to get an entrance on 16th Street, two steam shovels were moved in and are rapidly digging in.

GARDENS OPENING

DENVER, May 1.—Elitch's Gardens, summer spot, opens May 2 for the season. Music in the Trocadero Ballroom will be furnished by Earl Kaye and his band of 12 local boys. No announcement has been made as to the cast for the Elitch Theatre, which opens June 6. This little theatre is one of the big draws to the park.

WALKATHON BIG

BUTTE, Mont., May 1.—The Walkathon now in progress here is the biggest thing to ever hit the town. The capacity of the Shrine Temple where the contest is being held, is 2200 people. Packed houses the first three nights and Friday (opening night) 3500 people were turned away. The Walkathon is being broadcast over radio station KGIR.

ASSISTANT TO BROWN

George Brown, coast division director of publicity and advertising for RKO, has appointed Kenneth L. Eagon as assistant in special exploitation in Los Angeles. Eagon was for two years assistant to Floyd Scott when the latter was chief of the Orpheum circuit publicity.

Patrick & Marsh Book Orange Show

Some Close-Ups

By the Sundodger

Man's capability of extreme inhumanity is vividly illustrated in the case of Clara Bow. What a great idea it would be to institute a "mind your own business" week. If the whole truth were published about every man and woman in our great and glorious land what a mess would ensue! Let's all try to get along—pots, kettles and the whole works. Life is a tough enough job at best. The crucifixion of Roscoe Arbuckle was an example of cruelty that has never been topped, and now the wolves are on the trail of the little Bow girl.

Did it ever occur to any of our brilliant film executives that a director named Chester Withey is available and still possessed of plenty of punch and ability? It is a bit tragic to overlook a man of such talents. Large salaries are being paid to many with a lot less stuff on the ball.

Here we sat down to live up to our well-known reputation of panning hell out of a lot of people and we seem to be motivated by the milk of human kindness. Agents have been getting their share of criticism and a lot of them deserve it. But there is one boy in the game that is about as white as they make 'em. His name is Grant Dolge. Grant is more like a kind father to his clients than a mere agent. His level head guides the destinies of a group of actors, directors, writers and other artists and they gratefully swear by instead of at him. We wonder how many are aware of the fact that Dolge is the son of the Dolge who manufactured Dolge's felt slippers back in Dolgeville, N. Y., and that he once controlled the sale of wood used in making pianos. Also that he is a high reserve officer in the United States army and an aviator of great skill. And a fine musician. And a real estate authority. And a fine he-man.

Joe Egan, vaudeville performer, never writes a telegram. He just rushes into a telegraph office, shows his card and grabs the key. He started out as a telegrapher and still carries his credentials. And how he can tickle that wire!

"Bunny" Bunting, advance agent and newspaper man, is now manager of the Elks' Club in Oakland, Calif. And if any man on earth has more friends than "Bunny" we'd like to hear about it.

Last week the review of "Round Heels" in Inside Facts mentioned a newcomer named Marcia Madden. This little girl has had three studio offers as a result. Which seems to indicate that Inside Facts is read by the signers of pay-roll checks. Miss Madden will be heard from as a screen star in the not distant future. More power to her!

Al Ray and his wife, Frances Hyland, have been giving New York the several times over. This talented pair are going great and it will not be surprising if Frances has a best seller in the novel list next year. Al is a cousin of Charles Ray.

The "Great Alexander" is up in Washington looking over his summer estate on the shores of the Pacific. "Alex" has retired from the stage and is loaning money—with security—and is on the way to being a multi-millionaire. The "Man Who Knows" used to be his billing, and it looks like it was accurately descriptive.

Dick Parks has cleaned up with marathon dances. Dick is the theatrical agent who was responsible for the formation of West Coast Theatres, but he did not reap the harvest in that deal. He is well up in the money now, however.

55 Acts, 2 Bands For Anaheim Event

For the tenth consecutive year, Patrick & Marsh are booking the Anaheim Orange Show.

The entertainment at this annual event has always been one of its big features, and the Orange Show committee just naturally spot P. & M. to furnish it for them.

This year's quota is 55 acts and two bands, none of which have yet been signed. Acts will vary from single turns on up to big spectacular offerings.

Phil Lampkin Opens At Fox in Detroit

After breaking the record for continuous m. c. appearances at the Academy of Music Theatre, New York, Phil Lampkin opened at the big Fox Theatre in Detroit, Mich., yesterday (May 1).

Upon leaving the Paramount in Los Angeles, Lampkin went on to New York, where he severed connections with Publix, to join Fanchon and Marco.

He opened for F. and M. at the Academy of Music Theatre, where for six weeks he conducted the concert orchestra and acted as master-of-ceremonies for the F. and M. Ideas. That was the longest period of time anyone in Phil's capacity ever stayed in this house. The reason was the high popularity which he started checking up in his first week and augmented weekly thereafter.

VIC MEYERS

SEATTLE, May 1.—Vic Meyers, popular orchestra leader and nite club owner, is confined to his bed as the result of a fall from a ladder. Fractured his arm in three places. Is rumored that Meyers is going back in the Roserom at the Butler Hotel.

PEABODY ON AIR

Eddie Peabody will be guest of honor on a special Rudy Vallee program to go over the entire NBC network on May 7, released locally through KFI at 4 p. m. The scheduled program marks Peabody's last appearance before sailing for London where he opens at the Paramount Theatre on the 15th for a seven-week engagement, with appearances in Paris and Berlin to follow.

ARMAND AT BILTMORE

Jean Armand has joined the staff of the Biltmore Theatre as exploitation director and contact man. He is creating a patriotic and cultural interest in the series of German talkies now running at the Biltmore with talks at various clubs and organizations throughout the city. Armand, knowing show business on both sides of the Atlantic, is particularly well suited for this work. He is also continuing personal representative for Eddie Peabody.

FISKE TO PLAY L. A.

Mrs. Minnie Madden Fiske will present her "Mrs. Bumstead Leigh" at a downtown L. A. theatre, probably the Mayan, it was reported this week. Harrison Gray Fiske, her husband and manager, will be backer of the venture, the report said.

Prinz Making Record at Fox With Follies

SAN FRANCISCO, May 1.—Le Roy Prinz, whose picture appears on page 1, is currently producing the spectacular Fox Follies at the Fox Theatre, San Francisco, where he is hanging up a record in keeping with his previous achievements.

Fox Theatre's stage revues are outstanding in the West, if not in the entire country, and Prinz's exceptional talents are building them up to an even higher level.

Outdoor News

By Rube Cohen

SAN FRANCISCO, May 1.—Rumor has it that Ringling-Barnum Circus will come to the Pacific coast this year. Claim is made that conditions are better here than any place in the country. Good news, if so.

Barnes circus rang up a new business record on its local three-day stand despite its locating in a new spot at considerable distance from the center of things and despite two days of damp weather. Side shows, too, kept crowding 'em in at two bits a throw under Austin King's expert management. The Five Gretonas, high wire act, were the outstanding features of the tent show.

Corrected route of the Barnes troupe has that outfit playing as follows: Ukiah, May 10; Sacramento, 12th; Marysville, 13th; Reno, 14th; Alturas, 15th; Klamath Falls, 16th.

G. Arthur Blanchard, theatrical printer, has turned over to the Fleishacker Zoo two wolves recently given him by the Governor of Wyoming.

Governor Club of San Francisco is planning an indoor circus, May 11-16, at its clubhouse, 1974 Page Street.

Jantzen Park in Portland, Ore., is spending \$125,000 in improvements preparatory to opening early in May. Outlay includes entirely new lighting system, new ballroom, with 3000 capacity, miniature lake, ten motor boats, and ten miniature islands. This is the largest outdoor park on the coast. M. L. Smith is general manager.

We hear a new park is to be built in Seattle, Wash., soon. Understand the ground is already selected and the site will be alongside the beautiful bay.

Hitt Fireworks Co., Seattle, has contracted more outdoor events this year than for the past six years. This company has come along until it is the largest in the country, having branch factories in Maryland, Pittsburg, Pa., and Hongkong, China, together with the main factory at Seattle. W. E. Priestley and Thomas G. Hitt are the owners.

Conklin & Garrett Canadian Shows open in Vancouver, B. C., May 2, under auspices of Vancouver Elks. Frank Conklin has recovered from his recent illness.

Foley and Burk Carnival got under way at Fruitvale (Oakland), Calif., April 11. This is the twenty-fourth tour of this coast defender. Charley Albright is manager of concessions; Glenn Young, cookhouse; Ed. Foley, owner and general manager; Joe Geissler, assistant manager; Lee Brandon, secretary-treasurer; Ralph Hauser, trainmaster; Al Crooks, press and special agent; J. S. Andress, advertising agent; Frank Selby, electrician. Show's next stop is at Sixty-sixth Avenue and Fourteenth Street, Oakland. Sacramento next stand.

Regular season of Lakeside Park, Denver, will open May 23. F. D. Fowler is the manager.

Milt Holland Indoor Circus is at present playing under auspices in Billings, Mont. Report business good.

The old medicine show is coming back. Two such shows are already in the sticks on the coast and doing big business. Blackface and old ballyhoo is getting 'em.

A good tent rep show with the right bills, right people, well organized and conducted in a businesslike manner, using the real old circus methods of exploitation, as in the old 10-20-30 days, will get some big money for a real live wide-awake showman. Motorized, of course.

(Continued on Page 10)

Economy Policy Is Now Taking Revenge

An ill-advised "economy policy" which a panicky section of picture business engaged upon several months ago is now beginning to take toll. Big run houses throughout the country are suffering from the lack of pictures worthy of a million dollar setting. Many are doomed to close unless Hollywood (and its suburb, New York) call a halt on a completely assinine penny-pinching and go back to the policy of making good specials. Right now the movie industry is turning out an assortment of dishes about as original as the links of a wienie-chain. Economy stories, economy casts, economy schedules and a sum total of a product which should rightfully be exhibited on the bargain counter of a Woolworth emporium.

The Chinese Theatre in Hollywood is closing May 2. The house didn't go dark without a struggle. It even booked a Columbia picture, "Dirigible," which had no greater drawing names than Jack Holt, Ralph Graves and Fay Wray. And those names are not box office for \$1.50 audiences.

Also Desperate

The Carthay Circle is also taking desperate measures. It is now showing a Universal picture (not Universal's PICTURE, "All Quiet," but just a Universal picture, "Seed"). And rumor has it that this class spot is also due for a temporary fadeout because of lack of suitable booking possibilities.

Similar discouraging reports come from other sections of the country regarding class houses—all dressed up and no pictures worthy of showing.

Hollywood has made many mistakes, but none ever so liable to result in continuing disaster as the present policy. The old star favorites, whose fandom was as loyal as a Scotch clan, were played down in favor of a bunch of Broadway people because the latter happened to be cheaper. The same theory upon which a man might buy a shoddy suit. And the same result. Poor returns for the investment. Enough of it, and bankruptcy.

Foolish Trinity

Similar folly was applied to the selection of supporting casts. And the same result. Pictures were ruined for the sake of saving \$50 a week.

Tightening up of shooting time made the trinity of insentience complete. Almost impossible time limits were set, and 100 per cent results were expected from a bunch of performers whose tongues were hanging out from weariness.

Those conversant with the manner of formerly turning out the smash pictures yelped, but what was the use? Bankers whose other money was invested in sausage factories, chain-store circuits and made-to-hand-me-down garment works, knew it all. Cut the overhead and standardize means of production.

Now the class houses are shutting down. Two and two still make four.

BISCHOFF AT U

Sam Bischoff, formerly business manager and associate producer at Columbia, has signed as associate producer at Universal. His first assignment will be "The Homicide Squad."

SEES BROTHER'S DEBUT

SEATTLE, May 1.—Carl Lang, an employee of the Postal Savings Bank of Chicago, is a regular customer of Inside Facts. Recently he saw an article saying his brother had made his debut as an actor, assisting Bert Lytell in "The Spider." Who is the brother? No one but our own Carl Reiter.

MEYER BACK

Abe Meyer, head of the Meyer Synchronizing Service, has returned to Hollywood from a business trip.

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SITTIN' WITH THE PUBLIC

Pictures

By Vi Hegyi

"THE LAST PARADE"

COLUMBIA PICTURE
Orpheum Theatre

And the gangsters continue to hold the screen spotlight. Sometimes for better, sometimes for worse, but always, the machine gun men and their maneuvers get a reaction. No audience sits back in chilly indifference when the bad boys go through their gun-firing hitch-kicks; and that's something in this era of blase boredom.

Erle C. Kenton has directed a very lively bad-man-opry in "The Last Parade." There's plenty of kick to it and novelty angles for good measure. Casey Robinson wrote the story, and it lives up to its claim of originality, containing nifty dramatics and one of those gripping climaxes that really does grip. Certainly no greater justification is needed for the making of a gangster talkie than the above. Director Kenton has gathered his material into creditable and coherent form, established his tempo with deft decisiveness and put his characters through their paces in a forceful manner with no let-down or lagging till the job is over. Dorothy Howell's dialogue rates a line of commendation, too.

The principal characters are a newspaper reporter, a policeman and the girl they both love. The two men are brought together during the war, and after the armistice is signed the reporter goes into the rackets, while the cop gets back into his old job. The ex-reporter goes to the electric chair for trying to put over a "last job" after he gets the girl. His policeman pal is dramatically instrumental in sending him to his death. Quite a collection of heroics all around. The picture takes its title from the last few steps leading from the death cell to the chair, and it is this last parade that brings on the tears and sobs. Everything in the film is worked to highlight these few moments and they are played with dramatic feeling by the characters involved.

The ex-reporter, a gangster is played by Jack Holt. He creates a plausible person out of the character. A hard man who tries—and fails—to go straight and win happiness and honorable position in society. Just the kind of moralizing that fans are prone to swallow hook, line and sinker. Tom Moore is cast as the policeman. His natural handling of the part makes it forceful and effective. Constance Cummings continues to impress with her attractive charm and ability in each succeeding picture. Here she shows development as an actress that speaks well for her intelligence and ability to take direction.

Gaylord Pendleton is another comer. His young reporter part is outstanding. Robert Ellis, Earle D. Bunn, Edmund Breese, Clarence Muse, Gino Corrado and Robert Graham complete the okay cast.

"MEET THE WIFE"

COLUMBIA PICTURE
RKO Hillstreet Theatre

Just lukewarm amusement in this Christie production of Lynn Starling's stage play. A situational farce that is funny enough to bring smiles, but not sufficiently well done to click big. A. Leslie Pearce, former stage director, was at the megaphone. He has kept his actors moving through their parts at a fairly rapid pace, too rapid for perfect timing. With all the fast moving action the picture drags, due to the fact that none of it is clearly accented. One piece of excitement merges into the next unemphasized by the necessary punch of a definitely spotted high-light.

There are no currently big

names for hot box office, but nearly all the performers have well established reputations for dependability. The screen play and dialogue are by McGrew Willis and Walter de Leon. And they have delivered on their end.

A wife who remarries, thinking that her husband was killed in an earthquake, finds herself confronted by Husband No. 1—in the guise of a famous novelist, whom she has invited to her home. Husband No. 2 is informed of the predicament, and by dint of much scheming works a similar gag to disentangle himself from the all too binding bonds of matrimony. In fact, Husband No. 1, glad to return to his wife is the motivating power behind the gag. There is also an incidental he and she flapper love story involved.

Laura La Plante overplays the wife, with much fluttering of hands and of hankies. Her response to direction in this instance is of febrile intensity resulting in mugging her part. Lew Cody as the author-husband (No. 1) is suavely ingratiating and more than adequate to the requirements of his role. Harry Myers as the other husband, makes a fine impression with his natural simplicity and easy manner.

Joan Marshal is the wide-eyed blonde sister of the first husband, and William Janney is a young reporter who falls in love with her wide-eyed blondeness. Claud Allister does one of his silly-ass Englishmen. Aggie Herring and Edgar Norton get neat results with servant parts, making them stand out very creditably.

"DAYBREAK"

MGM PICTURE
Loew's State Theatre

Gay young officers, gilded gambling staking all against nothing and nicely handled maudlin moralizing are presented in "Daybreak" taken from the Arthur Schnitzler play. The presence of Ramon Novarro and Helen Chandler mean much to the picturization. Direction, by Jacques Feyder, is also a notable asset to this talker. He keeps his story rolling right along and manages his actors in such a way that he gets the best possible returns from them. Cyril Hume has written good dialogue; smart, and at the same time atmospherically appropriate, and Ruth Cummings has turned out okay continuity.

The story deals with the business of a handsome young lieutenant with a proclivity for breaking hearts doing his stuff with a poor but proud little music teacher. After spending a night with her he leaves a 100 gulden note behind. She, deeply hurt, is thus started on a career of gay and glamorous living. The lieutenant in his turn is hurt by her attitude. One night she invites him to come to her apartment, and in the morning has her revenge by presenting him with 100 gulden. All of which leads the pair to discover that they care only for each other, and so they start a new life together.

Ramon Novarro plays the lieutenant with devil-may-care, way-of-all-flesh charm. The delightfully wicked, and yet innocent gleam in his eyes, his polished grand manner and youthful appeal continue to stand him in good stead in this portrayal. And the feminine sighs of wistful appreciation of his charms breathed testimony to his popularity.

Helen Chandler does one of her best characterizations since her appearance as a talkie actress. As the little music teacher she is piquant and delicately appealing. She does a drunk scene that rates high, and the rest of her performance is on a par with this bit. She is a distinctive and individual personality whose ability as a screen actress has not yet been exploited to its fullest possibilities.

Jean Hersholt, in a small part, gets a lot of attention. His menage role could have been played up advantageously to cover more footage. He deserves it. Glenn

Tryon, C. Aubrey Smith, William Bakewell, Kent Douglas, Summer Getchell and Karen Morley, attractive in a bit, complete the cast. A too varied assortment of accents is a slightly disconcerting note in the general atmosphere of the picture.

"GOD'S GIFT TO WOMEN"

WARNER BROS. PICTURE
Warners' Hollywood Theatre

Musical comedy plot and situations are in themselves hardly sufficient to make a completely amusing flicker without the actual musical comedy background and trimmings to make up for the story deficiencies; and Warner Brothers' attempt to make a music-less musical comedy cannot be called a hot success. The presence of Frank Fay, however, does much to add interest to the proceedings. Michael Curtiz' direction is far ahead of the material he had to work with. He has managed to keep the film moving along at a snappy and well accented tempo, getting the most out of his actors and their antics.

The Frank Fay type of humor is attractive in its apparent spontaneity and easy style of delivery. His demeanor throughout is a clever combination that hits between personal realism and utterly unreal fantastic and silly farce which he puts across with a personality that is appealing and sympathetic in any set of situations. In "God's Gift to Women" he is, in a manner of speaking, a highly modernistic Don Juan who is finally attacked by a serious case of deep and burning love. He is given strict instructions by his medical advisor to lay off the ladies just when he finds the one and only. A tough spot for the philandering Fay. His former lights o' love flock to him in droves, each one anxious to be the lucky girl to nurse him back to health. There is plenty of opportunity for unrestrained comedy in this sequence and everyone concerned takes advantage of the situation to the utmost.

As a comedienne Laura La Plante can step up and take all kinds of bows and credit this time. She bubbles over with pep and vitality, timing her points with expert showmanship and showing intelligence and alertness in her reading of lines and handling of her end of the farce. She shows again her usual flair for wearing smart-looking clothes so that the feds in the audience can be counted on to get additional pleasure out of her appearance. In her scenes with Frank Fay she has no difficulty in holding up her end of the combination. It's a matter of give and take between the two, and they both garner their laughs with the ease and speed of a couple of wise comics.

The supporting cast is long and strong on beauty, class and ability. The women have been selected with nice optical discernment. Type is set against type, and each one gets her break. Joan Blondell is beautiful and blonde, Louise Brooks is beautiful and brunette. Yola D'Avril effervesces with her own super-Parisian eclat and Ethlyne Clair and the Sisters G stand out as worthy feminine menaces. Charles Winninger, Charles Judels and Arthur Edmund Carewe give good performances in their parts.

Raymond Griffith and Joseph Jackson, working with slight story material, have put in a number of amusing lines that help out considerably. While "God's Gift to Women" isn't going to have 'em rolling in the aisles it manages to provide moderately hilarious entertainment of a kind.

"MISBEHAVING LADIES"

FIRST NATIONAL PICTURE
Warners' Downtown Theatre

Just good, clean, old fashioned comedy (the kind most often referred to as "wholesome") is the main attraction in this opus. How the film came to be titled "Misbehaving Ladies" is just another of those little mysteries reflecting

the esoteric workings of the minds of powers-that-be. With a handle like "Misbehaving Ladies" many of the natural patrons for this class of talkie will stay home and listen to the radio, and on the other hand, those who flock to the theatre in the vain hope of seeing the ladies misbehave will feel cheated—and justifiably, too. Because after all it's just a nice enough little story without a single sex angle, gangster expose or low-down on any variety of vice.

While William Beaudine's direction is more than adequate to the requirements of the film, there is an unnecessary and disturbing lack of smoothness and coherence in transitions from scene to scene. There is also present, and open to critical comment a noticeable over-emphasis and exaggeration of comedy points tending to cut in on the natural development and easy riding expected in this class of picture. The mechanism of the dialogue fairly squeaks with the obviousness of its intended construction. It adds little or nothing to the picture's natural appeal.

The frail skeleton of the story is well padded out with incidental action capably portrayed by a very satisfactory cast headed by Lila Lee and Ben Lyon. An American born princess comes home to "get away from it all." Home being a typical small town of middle west characteristics. She arrives on an earlier train than the one scheduled to bring her imposing presence into the humble and anticipatory scene, and is mistaken for a mere dressmaker. She is pleased to carry out the innocent deception and is treated accordingly until such time as it is necessary to straighten things out in order that the picture may come to an end. Nothing new or startling or original, but pleasant and mildly amusing withal.

Lila Lee is gracious and charming at all times. She gives the right touch of humor and dignity to the part of the princess playing dressmaker for the benefit of the small town celebrity seekers, and for her own amusement as well. Ben Lyon does a hometown boy with an inferiority complex. Just another inventor who hasn't faith in himself but responds beautifully to the encouragement and sympathy of "a good woman." Louise Fazenda and Lucian Littlefield are aunt and uncle of the princess. Both show up to advantage in their comic country characterizations. Emily Fitzroy does one of her sharp and biting bits as the town gossip. Virginia Gray, Martha Mattox and Oscar Apfel give suitable performances in smaller parts.

Previews

"TAKE THIS WOMAN"

RADIO PICTURES PICTURE
(Previewed at Belmont)

With quick humorous twists sprinkled throughout its length in staccato procession, "Take This Woman" (shot under the title of "Waiting at the Church") moves along a most pleasing way to the final conclusion of being a darn good picture.

All in technicolor, and with a cast headed by Mary Brian, Marie Prevost, Geoffrey Kerr, Johnny Hines and Joseph Cawthorne, it is nevertheless in the deft directoral touches that "Take This Woman" comes in for its biggest hand—and it is a big one in the difficult lists of comedy.

The story and adaptation, done by Alfred Jackson and Barney Sarecky, is not per se anything to write home about. It is one of those semi-farical affairs where proposed marital plans become tangled and those involved look at one another aghast, etc., etc., etc. Good enough, you understand, for those who wish to spend a non-consequential evening of amuse-

ment for amusement's sake, but that is all. Given such a plot, and a director is very much on the spot. If his work is poor, the picture is plain rotten; if his work is good, the picture is excellent. For such a plot is nothing but a skeleton which the director must furnish with flesh and habiliments. As above remarked, palms (and in profusion) are to be awarded William J. Craft in this instance. For his directorial handiwork has made of "Take This Woman" a picture which is of that real humor which gets beneath the skin and lingers there; the kind you tell your friends about; and the kind that has its echo in the pleasant music of a tinkling box office. All the more remarkable when one learns around the RKO lot that Craft finished the job under schedule despite the fact that it was all shot in technicolor, the bete noir of some of our ablest and speediest directors.

The story has to do with a couple of Broadway gold-diggers. One, desiring to marry her boy friend, calls in an actor to portray her uncle whose machinations are designed to bring about the Lo-hengrin. But the boy friend has a boy friend, who suspects the plot and counters with a plot of his own. Upon this are built the situations which made the preview audience laugh in continuous fashion, and—herein again goes credit to Director Craft—become absorbed in the eventual denouement of the tangled skeins.

Marie Prevost and Joseph Cawthorne walk off with the acting honors of the picture. Marie brings her piquant and always most interesting personality to the role of the girl friend of the would-be bride. Marie has that most delectable habit of making every moment of her presence on the screen interesting. She holds to her habit in "Take This Woman."

Joe Cawthorne is another who can be counted upon for 60 seconds of rare good entertainment for every minute he is present. In this picture he is cast as the character actor who does the uncle, a Dutch gentleman. Enough said. He romps to comedy glory easily.

Mary Brian is again Mary Brian, meaning she is demurely sweet, and Geoffrey Kerr and Johnny Hines are quite adequate to all demands made upon them.

Photography by Ray Rennahan is of the highest order; he having failed in no instance in the difficult task of catching the full glories of the color on film.

All in all, a picture which an exhib would do well to line up, and

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one rating all concerned a vote of thanks from the comedy-loving section of the g. p.

—MARIE.

Foreign Films

"DIE LINDENWIRTIN VOM RHEIN"
TOBIS PICTURE
Biltmore Theatre

It's undoubtedly a strain on the collective imaginations of any audience to accept the cast of "Die Lindenwirtin Vom Rhein" ("The Inn at the Rhine") as gay and carefree young students and beautiful young lady innkeepers. They might be able to get by with it behind the footlights, but before the camera they show up for what they are—pleasing vocalists who are past the tender age. Nevertheless their combined efforts make some mighty pretty entertainment of operette variety.

The picture is not up to the best German music-film standards but still it has a quality of whole-hearted and attractive charm that is not to be overlooked. The general atmosphere is that of springtime in a musical comedy. Birds twitter 'midst the blossoming branches and tenors and sopranos trill their love duets in florentine bowers. And by way of contrast they also do their stuff in the homely atmosphere of the Inn's kitchen. Georg Jacoby directed the picture with special emphasis on music. The whole thing is divided into musical sequences which tends to slow up the action, but adroitly brings out the melodic virtues of the picture in the best possible way. Michael Krausz is responsible for the tunes, all of them charming and easy on the ears.

Two love stories are involved in the tale; that of a girl innkeeper and a university professor, and that of the girl's brother and a

girl student. There is the usual mix-up before straightening out who is whose in the two love affairs, and delightful bits of comedy from the admittedly middle-aged members of the cast.

Kaethe Dorsch is the innkeeper. She sings her part with verve and charm. In some shots she makes a very good appearance, and in others the camera has been unkind. Hans-Heinz Bollmann tenors his love songs to everybody's satisfaction. Leo Schuetzenzendorf is also strong vocally. Oscar Sabo takes comedy honors, and Ina Wuest, Fritz Schulz, Eugen Rex and Maria Elsner make very acceptable individual showings.

"VIER VON DER INFANTERIE"
TOBIS PICTURE
Filmarte Theatre

An imposing example of the art and craft—of picture making, built on a scale of emotional magnitude and conducive of a strong mental kick-back long after it's over. Such is "Vier Von Der Infanterie." (Titled in the American release "Comrades of 1918." It's a war film, thundering with war from start to finish. It's a cry against the futile slaughter and colossal misery of war. It is an achievement and a credit to its makers.

G. W. Pabst, the director, has fashioned a work that rates easily among the best war films yet made—and that covers a lot of celluloid territory. The cast is as nearly perfect as any cast of human beings and fine actors can be. The performance of Fritz Kampers alone would be enough to make this German talkie well worth viewing. Gustav Diesel does magnificent work and Claus Clausen has a couple of scenes that will not soon be forgotten.

The picture as a whole is exceptionally well handled. There are times when the screen goes dark and only the tortured cries of war hold the audience spellbound. There are incidental

scenes that are complete dramas in themselves, each one stark, simple and indelibly effective. A comedy sequence (an entertainment for the men at the front) is spotted at just the right moment. A view of two of the men doing their best to give a decent burial to their comrade, who has been lying dead in a watery shell hole for days is a blood-chilling bit of artistry. Somehow, none of it seems like touched up hoke, it all impresses as a natural and inevitable beat in the relentless rhythm of war. And the whole is worked into a tremendous effect that leaves the bitter taste of tragedy, and starts a rush of unwonted thought to the head.

War. That's the story. With bits of the lives of a few soldiers followed to their helpless and miserable conclusions. A young student is torn from the arms of his French sweetheart. A husband coming home on leave of absence discovers his wife with another man. Again there is a dramatic scene of highest quality. A young and zealous lieutenant goes mad after a battle. More magnificent acting. The big, cheerful, reliable soldier who sings himself through the war without a touch of bravado gets his. Another adjective-defying characterization. And then the young husband who has returned to the front without forgiving his wife, dies wearily sorrowful, murmuring that it is no one's fault—everyone is to blame. And that's war in "Comrades of 1918."

Fritz Kampers, Gustav Diesel, Hans Joachim Meebis, Claus Clausen and Jackie Mennier are the only performers noted on the credits, but there are many small parts, notably the wife, deserving of billing.

And the photography must not be omitted of mention—it is superb.

Erin O'Brien Moore, leading lady of "Street Scene" at the Mayan, has been signed by M-G-M.

Presentations

**FOX
SAN FRANCISCO**

First week of Le Roy Prinz as producer and this house scored decisively doing "Ship Ahoy," one of the best prologues to be done along this western front. Prinz thoroughly undressed his girls and in addition had one of the flashiest finales yet seen here.

Setting was that of a futuristic ship deck, with the 24 girls and all others on board. Walt Roesner stepped on and went through his paces in a soft shoe number and some singing with Mona Ray.

Will Stanton followed, doing his familiar drunk stuff and netting okay results. Allen and Delma got over the top with an excellent rhumba dance. Joe Davey got over with his juggling and then the curtain dropped to one for Leonard Sillman, who did his exceptionally modernistic and Broadwayese conception of "Coming Back to Harlem," dancing and singing it in blackface, but not getting over so well.

Closer was a cinch using the flag for a big red, white and blue finish with the band, girls, voices and everybody else on stage.

Walt Roesner and band did an overture of Moon songs that clicked, following with Joaquin Garay's vocalizing of "Running After Rainbows" that encored.

"Shipmates" the picture.

BOCK.

**LOEW'S STATE
LOS ANGELES
(Reviewed April 30)**

"Sketches" Idea is another winner for Fanchon and Marco. Credit for staging, which is excellent, goes to Lou McDermott, with individual honors for talent being pretty evenly distributed right down the line. "Limberlegs" Edwards, Angelo, Andre and

and Sanger, Royal Gascoyne, Mildred Perlee, Frank Hopkinson and Allan and Canfield had the goods and sold it to an enthusiastic house at the opening matinee. Costuming and sets were worthy of this ace-high unit. Everett Hoagland's Troubadors supplanted the regular Loew's State band and scored neatly with their snappy syncopations.

The Idea opened with Frank Hopkinson, in artist's wardrobe, warbling in a fine voice, Mildred Perlee perched on a stand as a model before going into a clever acro routine as graceful as it was tricky, which means plenty of both. The opening line number has the girls seated on a bench hidden behind their skirts representing intriguing daubs of color on an artist's palette, which was formed by the drop. The routine was a pretty piece of staging.

Royal Gascoyne did some mighty nifty paper cornucopia balancing tricks that won hefty applause, contrasting this part of his act with the same kind of smooth balancing stunts with a heavy steel ball. His dog, Teddy, gave him ample support drawing ohs and ahs on both appearance and performance.

Everett Hoagland was introduced by Dion Romandy (current m.c. at the State) and his band picturesquely set as a hunting tableau went into "Have You Forgotten" followed by a novelty tune, "Egyptianola" in which Beau Lee pulled comic singing and dancing that was well received. "I've Got Five Dollars" and Hoagland's original arrangement of "Dinah" closed this part of the presentation in good style. His trumpet work brought especially good applause returns.

Angelo, Andree and Sanger have a burlesque adagio trio that is among the best of its kind. Tricks were plenty tricky and gagging them smashed over with continuous laughs. Their music segued from the chestnutty "Swan" to the equally chestnutty

(Continued on Page 8)

JACK SOUDERS

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JACK JOSEPHS

President and Editor

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A Test of Self-Respect

Indelibly associated with Hollywood is the amusement industry. In fact, Hollywood IS the amusement industry. Its people have made the spot famous; its color makes the spot a mecca for the tourist world; its expenditures per you are approximately \$100,000,000. Then, it is to be hoped in the name of all common sense, that the amusement industry of Hollywood will have sense enough to march to the polls next Tuesday, May 5, and send to the city council a man who will represent its interests. The theatrical profession has long considered itself composed of smart people. It is. The smartest people—and the most likeable—in the world. It is to be counted upon that these smart people will do a conglomerate smart thing by putting in the city administration Judge Edward L. Davin.

Judge Davin, former judge and now a practicing attorney, is a man who is bound to no special money interests. That is something seldom found in politics. His attachment is to the theatrical and motion picture profession, and it is not one of subservience because of money. It is one of allegiance founded upon personal contacts and personal knowledge of the profession and its people. His friendships in the movie colony are innumerable, and the services he has rendered to the industry are likewise innumerable. His record speaks for itself: it is one of unflinching loyalty to those he serves.

Judge Davin is running as the candidate of the Stage and Screen Voters' League, under which title is embraced the Troupers, the Masquers, the Writers and all the other major organizations of show people in Hollywood. Also included are hundreds of show people who do not belong to any organization.

His platform is a promise to see that show business gets a fair and square deal in all the innumerable matters concerning it which come up before city council in the course of a year. The promise is scarcely necessary. Those who know Judge Davin know, without the promise, that he will do so. From his associations he is himself a part of show business.

For years it has been the practice of petty politicians to publicize themselves at the expense of the theatrical profession and its people. Excepting that great ballyhooer (or ballyhooy, if you prefer) Aimee Semple McPherson, there is no tie-up so readily crashing the news columns as show business. And heretofore this self-publicizing at the expense of the profession has been safe. Show business has been unorganized politically. It has been a houn' dog which might be kicked around with impunity. Its members could be bundled into patrol wagons; its profits could be cut down by foolish and unnecessary regulation; hardships could be inflicted upon it collectively and individually at will, and there was no recourse. Just because of lack of organization. It is yet to be written that the Steel Trust, the House of Morgan, the Doheny interests, or similar well organized powers are the pooh-ba of politicians. Just let the politicians try it. Judicial thrones would topple like chaff in the wind; gubernatorial heads would fall in the basket like blackberries in July.

Potentially show business has this same power to demand and obtain a square deal. Charles Miller, coast head of Equity and known throughout the West for his unceasing activity in behalf of show people, knows this and has set about to bring it to pass. The Stage and Screen Voters' League, conceived and largely brought into being through his efforts, is an attempt—and so far a highly successful one—to put a ban on political abuses committed against show business. Next Tuesday is a test of its strength. It is to be hoped there is no member of the profession in the Hollywood district who has so little respect for his calling that he will fail to do his bit to impress that the heirs of the kicked-about wandering minstrels are now serving notice that they are human beings and demand a human being's right to fair treatment. That's what every vote for Judge Davin means.

Film Row

Al O'Keefe, Herb MacIntyre, Francis Bateman and Sam Whitehead have returned from the RKO Pathe convention at the Drake Hotel in Chicago. It must have been a grand convention if that RKO Pathe announcement book of Al O'Keefe's is indicative of the general scale. The 1931-32 announcement is called (appropriately) the Personality Group. The book is in that just-right shade of pink and silver and the by-words are class, quality, distinction. President Lee Marcus' remarks on the first page are well put and to the point. And the pictures of the line-up of stars really deserve a rave. Constance Bennett, Ann Harding, Ina Claire, Helen Twelvetrees, Bill Boyd and Eddie Quillan are the big names. They are all scheduled for four pictures with the exception of Miss Claire who will make only one.

In addition to the regular RKO Pathe short subjects there are two interesting special series. Thirteen Floyd Gibbons' "Supreme Thrills" covering new and colorful personal thrill angles of the war and a series of Masquers comedies to be made with the collaboration of the Masquers Club. And what casts have been lined up for these comedies. The best ever.

Magda McCormick, MGM cashier, has been worried about an accident in which her husband was injured, but now he is well enough to plan on going back to work in about a week.

Bill Quinn of the Advance Trailer Service has recovered from his injuries sustained in an automobile accident in Lancaster last week, too. He's okay and attending to business again.

Fox salesman, W. T. Wall, is swinging through the south again. San Diego and Encinitas, to be specific.

Nick Dlamos was in town this week straightening out bookings on his newly acquired circuit of Arizona houses.

Also in town this week: Harry Nace, and Charles Carr who is in charge of Arizona bookings for Paramount-Publix.

Universal's exploitation expert, Howard McBride, was married last Friday to Ruth Dickerson.

One man on the Row is convinced that business is on the up-and-up. He's Col. Early, who has been doing well with his Acme Arc Company talking picture machines on foreign sales. Australia, Japan, China, Mexico now have his machines, with orders pending from South American countries and the Amtorg Association of Soviet Russia.

Howard Stubbins, Co-operative office manager, is in Arizona on business.

Manager Jack Fear of the National Screen Service, left town for the Dallas office on Wednesday.

G. L. Sears, Warner Brothers-Film National western sales manager, sent a telegram of congratulation to the L. A. exchange on consistently retaining first place thus far in the Sam Morris drive.

Bill Calihan, C. E. Buchanan and Irving Carlin left Thursday for San Francisco to attend MGM's regional convention at the St. Francis Hotel. J. J. Milstein went directly from the Chicago convention to this one. Geo. Hickey of the L. A. Exchange, all the men in his division and Western District Manager Eddy Saunders, are very much among those present.

A. Moussa, W.B.-F.N. auditor of the New York office, likes it so well out here that he is trying to make his work last as long as possible. An the local exchange is glad to have him around.

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In Hollywood--Now

By BUD MURRAY



BUD MURRAY

To a special preview, of the first "Masquer Presentation," of a two-reeler, produced by RKO-Pathe, entitled "Stout Hearts and Willing Hands," directed by Bryan Foy-Lew Cody, as the "vilyun"—

Frank Fay, the noble hero—our very dear friend Laura La Plante played the part of "Little Nell," the heroine—and Mary Carr was the same old sweet Mother—Alec Frances the "old homesteader"—The stars that appeared in this picture would take pages to mention all—suffice to say, they were marvelous, including the three Moore Brothers, Owen, Tom and Matt—Eddie Quillan, Ford Sterling, Bobbie Vernon, Chester Conklin—and many others—A series of six of these shorts are being made by the "Masquers," the Hollywood stage and screen stars' club—At the preview we noticed a few old-time stage favorites, including—Willie Collier, Sr., Johnny Hyams, Ed Kane, Hale Hamilton and Grace La Rue—Paul Nicholson, the Gleason family, Edmund Breese, Walter Weems, ex-vaudevillean and now a writer of dialogue at Fox Studios—Georgie Harris, the young feller who runs a picture frame store, and has a side line acting on the stage and screen—Rite now Georgie is playing a jockey part in Eddie Quillan's latest "Whoop-de-doo" kid—Jimmy Finlayson who is always "CLOSE-Buy"—Bill Arnold now a picture actor who was formerly with us in the Passing Show of 1916 at the New York Winter Garden—Maurice Black the rough "guy" in pictures—Gene Pallette, another tough "mug" actor—Mitchell Lewis, Harlequin of the Masquers making a short speech of welcome—Tony Moreno one of the old favorite picture players—Harry Joe Brown, chairman of the entertainment committee now directing at RKO-Pathe for Charles Rogers productions—Arthur Rankin selling tickets in the lobby of the Vine Street Theatre for the Public Revel which happens May 9th, and if you haven't your tickets, better get them now, while they last—IN HOLLYWOOD NOW.

Then to Henry's restaurant on the Boulevard for a little "snack," where we bump into Jackie Fields, former welterweight champion, who is now training steadily to start a new campaign to regain his crown—Our pet protegee and pupil, Junior Coghlan, with his manager, Sol Salinger—Ed Tierney who runs that modernistic dancing school in Pasadena, and his Missus Marjorie White, the little comedienne now appearing in Fox pictures—Slim Martin, the maestro at Pantages Hollywood Theatre, drops in after the last show—A couple of old-time picture actors who started way back when they made real silent comedies, Lee Moran of the old team of Lyon and Mack, "The Hall-room Boys" and Harry Meyer who recently appeared in Charley Chaplin's "City Lights"—Noah Beery, that marvelous "heavy" who runs that beautiful spot near Palmdale—"Paradise Trout Farm"—Mushy Callahan, former junior welterweight champion, always spic and span and a darn good advertisement for the "Haberdashery House of Callahan"—Harry Gribbon telling us about the "good ole days" when w' trouped, and Harry was head comic and we played whatever was left—and we are IN HOLLYWOOD NOW.

Dropt into Loew's State especially to see our old boy friend Jack Waldron whom we have seen for years, and we gabbed about the days when Jack workt with Lou Lockett and then Jack thru away the "clogs" and got smart and dug up jokes "old and new"—and now he is on both feet as a real comic making them laugh harder than some of the alleged comics we have seen in some of these F & M Ideas—IN HOLLYWOOD.

To the Friday Nite Fites at the Hollywood Legion run by Tom Gallery—we noticed this flock of directors scattered around the arena—Seymour Felix, a former dance director for the Shuberts and wielding the megaphone at Fox Hills Studios—David Butler at the same studios—William Wellman, the man who loves to direct air pictures and why not, he's an ex-air ace—Bob McGowan, the man with the most patience in directing pictures who directs the "Oug Gang" comedies at Hal Roach Studios—We see that Al Boasberg is back at the Fites again—A few words with Gus Shy who played in a musical in Noo Yawk and is back to take up his picture contract with MGM—and here are a few more comics including Bert Wheeler and his pal Bobby Woolsey—Al Shean, formerly of Gallagher and Shean—Charley Winninger who doesn't seem to be getting the style of parts he can play—Benny Rubin of the chosen people and back making pictures after a personal appearance tour through the east—Jack Oakie in the good old sweat shirt and another youthful comic with him, Eddie Quillan—Eddie Borden, a real funny man on the stage—John Medbury entertaining his young son Junior—B.B.B. who still runs the "Cellar"—and then we see plenty of stage and screen artists—Bill (stage and screen) Boyd, Edmund Lowe and Lillyan Tashman, both all tanned up, How come?—Joseph Santley, now a real honest-to-goodness Californian—"Good-bye to Great Neck," says Joe—Bob Armstrong back from a very quick trip to Europe and goes rite to work in a new picture—Nate Stein still sits in the first row as does the "Dummy Newsboy" rite down there with the sports writers—To the Brown Derby for lunch and we run into Al Newman, that diminutive musical maestro who directed several of George White's scandals and now at United Artists Studio—Victor MacLaglen in person in a booth with all the females gaping—In the next booth Lew Cody, he gets a few looks, too—Vic Barnett the professional "ribber" trying to get a rise out of us, and knowing his Pater Luke Barnett, "we no speak english"—An old time baseball idol on the Noo Yawk team when we were a kid so high, that great Mike Donlin, now a picture actor at Paramount Studios—Guy Robertson who has played in many Shubert and Hammerstein operettas possibly he is in pictures—with his boy friend Bill Woolfenden, former Chicago producer—and in a booth waving his hands wildly Charley Judels, another former Shubertlite now acting and directing and writing and what have you at Warner Brothers Studio—George Rosener, formerly same place, now doing the same thing only at Pathe Studio—Frances McCoy, a Fox picture actress—Sweet Mary Brian (our former pupil) lurching—A flock of booking agents, looks like an agents' convention—including Hatless Lew Schreiber—Bill Perlberg, Ivan Kahn, George Frank and a few others—Maybe Ralph Farnum started something with his proposal to the Hollywood booking agents to organize into an agents' protective association—as though an agent needs any protection, (Oh, Yeah) Gardenias are now selling at 5 cents a piece in front of the Brown Derby—They quit selling apples—IN HOLLYWOOD NOW.

The biggest surprise we have had in ages was running into an old showman, John Henry Mears—Well, sir, John is here getting a new plane fixed up for another try at a record for a trip around the world—John has made a couple of record trips already—but now wants to beat every record around the world, and to look at him one would never suspect that he was that sort of a dare-devil—As for us we stay on the good old terra-firma—Hey Hey.

The "Masquer" club house these days is a veritable mad-house, what with rehearsals going on in every corner—Flashlites being taken off Elliot Nugent, Russ Gleason, Bobby Vernon and Stan Taylor, all of the younger set at the club—who will appear as girls in the Public Revel—IN HOLLYWOOD. A coincidence or very bad booking judgment on the part of the managers of local picture houses, when you consider that no matter what first class picture house you dropt into this week, you had to take a GANGSTER picture whether you wanted it or not—For instance at the same time playing gang pictures were—Last Parade at the Orpheum—Dance Fools Dance at Warners—City Streets at Paramount—Secret Six at Criterion and Hell Bound at the Los Angeles—So what are you going to do about it?

HAROLD J. BOCK

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Fair But Quiet Is Box Office Report

SAN FRANCISCO, May 1.—A fair week with no outstanding flicker tapping the bell. Fox with Bob Montgomery getting heavy billing in "Shipmates" drew \$41,000 and everything was hokusthetic.

Warfield did fairly well at \$20,000 on Haines in "Tailor-Made Man" and stage show.

Last week's figure for "Trader Horn" at the Columbia at \$21,000 was an error. The figure should have been \$15,000, and the current week's bit \$12,000.

"City Streets" grabbed off \$14,000 for the Fox Paramount; "Last Parade" did but \$12,000 for the Orpheum.

But Warner Brothers knocked out \$12,000 for "Millionaires" with George Arliss, and it holds over.

BALLET RECITAL

VANCOUVER, May 1.—In honor of the memory of Anna Pavlova, Boris Novikoff, late of the Russian Imperial ballet and now resident in Vancouver, will hold a Russian ballet recital at the Vancouver Theatre, May 29. Tatiana Platowa and Novikoff himself will head the cast of dancers.

W. B.-F. N. western business meeting opened in San Francisco on Wednesday with all managers, salesmen and other officials west of Minneapolis attending. Sears officiated as chairman. All the officials are expected in L. A. on Monday.

Market Street

SAN FRANCISCO, May 1.—

Bruce Quisenberry and L. Scott Perkins auditioning several prospective staff artists for NBC. . . . Jennings Pierce hustling down Sutter with Nelson Case, up from Hollywood and KFWB. . . . Nelson, we'll have you know, is an old schoolmate and later a journalistic associate of this Inside Facts scribbler. . . . Jerry Stewarson, taking time off from his arranging, hurries home to dinner. . . . Harold Peary, colored delineator, baritone and villain extraordinary, puffing on a huge nickel cigar. . . . Frank Percy, former RKO p. a., is now on the Chronicle. . . .

Kid Jubilon, resplendent in tux, green tie and tan sport shoes, letting such pals as Ben Berman, Harry Hume, Jack Archer, Phil Harris and Eddie Bush in on a few life secrets. . . . Leo Le Blanc takes it on the chin from a stubborn game of solitaire. . . . Lloyd Yoder will install a new front tooth soon. . . . Edna Purviance was here this week to recover a flock of stolen fools. . . . A slapstick loaded with a blank cartridge jumped up and hit Bernard F. ("Pic" to you) Smith the other day and that gent is now taking his meals off the mantel.

Hughie Kavanaugh has a swell punching bag in his cellar just to keep in trim. . . . Dick Spier slightly inconvenienced by a frog in the throat. . . . George Wendt always carries his trumpet with him. . . . Frank Wisnia is seriously considering wedlock. . . . Mel Hulling hotfooting it into his

Peggy O'Neill Opens Revue at Senator

SACRAMENTO, May 1.—Stage shows return to Sacramento again when Peggy O'Neill's Merry-maker Revues open at the Fox Senator May 7. The state capital has been without flesh entertainment, since Fanchon and Marco Ideas closed there more than a year ago.

A. M. Bowles is taking Hermie King out of the Fox Oakland for a few weeks to m. c. the Sacto shows, returning him then to his Oakland stand. Jan Rubini goes from the Fox Paramount, San Francisco, to Oakland.

Acquisition of Sacramento as a full week stand gives Peggy O'Neill four full weeks in Northern California, including Fox El Capitan, San Francisco; Fox Grand Lake, Oakland, and a week split between the Fox California, San Jose, and Fox Wilson, Fresno.

Tiffany office with a fat contract. . . . Jim Riley and Elmer Hanks bickering over a purchase. . . . Rex Glissman in a brand new chariot. . . . Al Garcia passing the time of day. . . . Herman Lubin making his office at the unheard of time of 9 a. m. . . . That Dutch Reimer smile. . . . Nick Ayer still retains the hard hat. . . . Don Crull at his adv. desk. . . . The flu got Fred Johnson this week and he took a few days off. . . . Sid Goldtree is reduing. . . . Claude Waggoner hit a 4 to 1 shot the final day at Tanforan. . . . A letter from Bee Montague included felicitations to all her coast friends. . . .

Bob Drady spends all his time listening to the police radio station, hoping to hear news about he recovery of his 1917 Ford coupe that recently disappeared. . . . Morgan Walsh is back from an extended trip east. . . . Riley, Carey and Franklin in a huddle in the Warner lobby. . . . Claude LaBelle has two desks in the News news room, one for work and one for executive purposes. . . . Just a biggie. . . . Rufe Blair will not endorse straw hat season. . . . Jack Coakley ambling down the Kress building halls. . . . Al Sather humming his "Falling Tears" and Al Burgess countering with "I'm Gonna Get You." . . . Lowell Sherman and a flock of others driving down Market in a big yellow car. . . . Bob Morton claims he was born married. . . . Bob Gilmour carting Fox publicity around to the drama desks. . . . Charlie Carter hobbling about on crutches, the result of being squeezed by an auto. . . . Mel Hertz expounding on the merits of being an organist. . . . Gordon Henderson is back in town.

Oakland

OAKLAND, May 1.—Don Austin has joined the Orpheum as assistant manager at the local house, succeeding M. Weist, who has been transferred to the Los Angeles Orpheum as assistant.

Baron Hartsough is again organ soloing at the Fox T. & D., Oakland.

The Theatre Managers' Club of the East Bay deserves a hand for the work it is doing, including some excellent tie-ups with the Chamber of Commerce and other luncheon clubs. Meeting at the Hotel Leamington each week. Club's officers are Phil Phillips, president; Charlie Carol, vice-president; Ed Stokes, secretary-treasurer; and a board of directors including Frank R. Newman, Mark Keller, Clarence Laws, C. C. Griffin and Mike Cohen.

Hermie King bowed out of the Fox Oakland on Thursday for a week's vacation prior to a temporary date as m. c. at the Fox Senator, Sacramento. Jan Rubini in here.

W. B.-F. N. Meeting Headed by Chiefs

SAN FRANCISCO, May 1.—Execs and salesmen of Warner Brothers-First National are currently in the midst of a three-day pow-wow here headed by Harry M. and Albert Warner, Sam Morris, Jack Warner, M. A. Silver and others.

G. L. Sears, western division chief, and Charles Muehlman, local manager, are in charge of the meeting.

Company officials announced a pretentious array of new pictures and theatres, including houses in Sacramento, Oakland, Los Angeles, Beverly Hills and other towns.

TONY KENNA DIES

SAN FRANCISCO, May 1.—Tony Kenna, stage manager at RKO's Golden Gate, passed away Tuesday at Marina Hospital after an illness that had kept him confined for several weeks. Kenna had been chief of the Gate's stage crew for a number of years and was very popular around here.

GALAXY OF THREE

SAN FRANCISCO, May 1.—Florence Reed, Walker Whiteside and Guy Bates Post will jointly appear in "Typhoon" while Ralph Pincus will produce during May at Erlanger's Columbia.

BUSH LEAVES

SAN FRANCISCO, May 1.—Harry Bush and the Los Angeles music publishing firm of Freeman, Howard and Vincent, have parted ways.

TOMMY THUNEN WEDS

SAN FRANCISCO, May 1.—While Anson Weeks' orchestra was at the Los Angeles Biltmore, Tommy Thunen, bass with that group, was married to Sylvia Mauerhan, Oakland society girl.

CHANGE AT CAPITOL

SAN FRANCISCO, April 24.—Mickey Mayes has left the Capitol burlesque show, with Peggy Reynolds returning to her former strip job after a two weeks' illness.

HIRSCH-ARNOLD BALLET MISTRESSES

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Seeking 2 Spots For Stock Policy

SAN FRANCISCO, May 1.—Current reports indicated that A. B. "Buzz" Bainbridge was negotiating here and in Spokane for available houses in which to install a stock policy. Post Street in Spokane and the Tivoli and President here were mentioned.

Bainbridge operated stock houses in Portland, Seattle and Minneapolis, but has not heretofore attempted to extend his legit activities to California.

CAN'T POP PRICE

SAN FRANCISCO, May 1.—Orpheum was cheated out of its pop priced run on Columbia's "Dirigible" when the latter firm exercised its right to exhibit certain flickers at road show prices. The air film opens May 3 at Erlanger's Columbia for a two weeks run at a \$1.50 top. Orph may get it later at its regular four bit admish.

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Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening and closing dates, all of the current month, and next month, in parentheses, beside the name of the town:

LOS ANGELES (30-6)
Loew's State Theatre
"Sketches" Idea
"Lumberlegs" Edwards Royal Gascogne
Angelo, Andre and Sanger
Mildred Perlee Frank Hopkinson
Allan and Campbell
SAN DIEGO (30-6)
Fox Theatre
"North-South-East-West" Idea
Jack Waldron and Harriet Helen O'Shea
Elvira Tanzi Glen Dale
HOLLYWOOD (30-6)
Pantages Theatre
"Broken Doll" Idea
Charles Bennington and Co.
Three Comets Mowatt and Hardy
FRESNO (7-9)
Wilson Theatre
The Great Raymond
Jones and Wilson
SAN JOSE (3-6)
California Theatre
"Varieties" Idea
Sully and Thomas Flying Flemings
Daker, Dove and Allen
Norman Thomas Quintet
SAN FRANCISCO (30-6)
Warfield Theatre
"Russian Art" Idea
Walters Duo Russian Ensemble
Olga and Mishka Eddie Kube
Bill Telaak Bud Hanley
OAKLAND (30-6)
Oakland Theatre
"Olympic Games" Idea
Paul Remos Co. Francia
Hal Haig
PORTLAND (1-7)
Paramount Theatre
"Mickey Mouse" Idea
Louis and Cherie Chrissie and Daley
Three Rolling Stones
Helen Petch Toota Novelle
SEATTLE (1-7)
Paramount Theatre
"Hollywood Collegians" Idea
Dorothy Crocker Guy Buck

TACOMA (1-3)
Broadway Theatre
"Submarine" Idea
Radcliffe and Edwards Aerial Bartlett
Ward and Pinkie Claire and Stuart
Robert Cloy Steve Moroni
WORCESTER (1-7)
Palace Theatre
"Prosperity" Idea
Lucille Paige Danny Beck
Jack La Vier Co. Aaron Sisters
HARTFORD (1-7)
Palace Theatre
"Vaudeville Echoes" Idea
Four O'Connors Aerial Rooneys
Eight Allison Bobby Henshaw
Doreen Rae
NEW HAVEN (1-7)
Palace Theatre
"Icy-Hot" Idea
Alie Groh Heras and Wallace
Blomberg's Dogs Helen MacFarland
BRIDGEPORT (1-7)
Palace Theatre
"Topical Tunes" Idea
Costia and Verdi Alexander Sisters
Bob and Eula Burroff Niles Marsh
Don Carroll Dorothy Thomas
BROOKLYN (1-7)
Fox Theatre
"The Dance" Idea
Everett Sanderson Arnold Grazer
Lee Murray Dave Roble
Patsy Boland
NEW YORK (5-7)
Audubon Theatre
Tabor and Greene Harry Wooding
Harris Twins Betty Martin
"Society Circus" Idea
PHILADELPHIA (1-7)
Fox Theatre
"Moonlite Revels" Idea
George Broadhurst Melvin Brothers
Charles Brugge Freda Sullivan
WASHINGTON (1-7)
Fox Theatre
"Espanola" Idea
Mayo, Caruso and Suzanne Harry Vernon
John and Harriett Griffith May Packer
Abbey Green

Fifth Avenue

SEATTLE, May 1.—George Eichhorn doing a Simon Legree. . . . Larry Smaltz on the list of expectant fathers. . . . Bus Green jumping from blondes to brunettes. . . . Ward Ireland and Tommy Smith in Wenatchee for the Apple Festival. . . . Roy Oxman back at Coffee Dan's. . . . Bill and Helen O'Hanrahan back from their honeymoon. . . . Johnny Moore watching a broadcast at KJR. . . . Earl Heroux slated to join the KPCB staff. . . . Charlie Wellman in town. We offer a hearty welcome. . . . Tex Howard at the opening ball game. . . . Bill Houck in full dress and looking very handsome. . . . Joe Cooper giving birth to a new exploitation idea. . . . Dave Blumenthal reporting an evening spent in solitude. . . . Carl Reiter inquiring as to the outcome of a boxing match. . . . Lew Mahan telling the world about his tulip garden. . . . Betty Shilton the proud possessor of a new fox neckpiece. . . . Robert Cloy arising just in time to make the first matinee. . . . Pinkie and Ward in with the "Sub Idea" and wondering if they will ever have a day off. . . . Red Corcoran's mother back stage at the Paramount. . . . Al B. White the envy of the mob as he wanders along with a half dozen beautiful girls. . . . Bob Dickinson tuning in on the Butte Walkathon in the early morning hours. . . . Billy Ullman at McElroy's.

VIC DE LORY

ST. LOUIS (30-6)
Fox Theatre
"Talent" Idea
The Marinellis George P. Wilson
Jean Carr and Family Gaynor and Byron
MILWAUKEE (30-6)
Wisconsin Theatre
"Golden West" Idea
Bill and Harriet Hutchins Ben Hur Ponies
Chief Eagle Feather Jimmie Ames
Valerie Wade Be Ho Gray and Co.
Albertina Rasch Girls
DETROIT (1-7)
Fox Theatre
"Love Letters" Idea
Nelson and Night Will Aubrey
Jeanne Devereaux George Ward
French's Aeroplane Girls
NIAGARA FALLS (1-7)
Strand Theatre
"Headliners" Idea
Mel Klee Great Yakopis
Guy Sisters Walter Jennier
Wells Winthrop and Stanley
UTICA (1-7)
Avon Theatre
"African" Idea
Ed and Morton Beck Prosper and Maret
3 Brown Buddies Poster's Monkeys
Cherie and Tomasita
SPRINGFIELD (1-7)
Palace Theatre
"Top of World" Idea
Gene Morgan Russell and Johnson
Fawn and Jordan
ATLANTA (2-8)
Fox Theatre
"Gondoliers" Idea
Jazzlips Richardson Ben Ali's Blue Devils
Moro and Yaconelli The Romeros
HOUSTON (1-7)
Loew's State Theatre
"Way Back When" Idea
Charles Irwin Arthur Turelly
Madeleine du Val 3 Bennett Bros.
6 American Belfords Carla Torney Girls

Reviews

(Continued from Page 5)

"William Tell" Overture; another smart bit of burlesquing. "Limberlegs" Edwards was brought on with an original line number in which the girls sketched a cartoon of this topnotch gagging them smashed over to dancer in his famous inebriated legs, with their extraordinary eccentricities brought laughs from every section of the house. And such laughs and such legomaniac antics are few an dfar between. Patsy Mason flashed her neat personality, stepping out of the line for a bit of business.

Allan and Canfield, mixed team of gagsters, did their share in keeping the customers happy. A grand finale with show girls in brief and glittering glory and all specialty turns on for a couple of smart stunts closed this class show.

PARAMOUNT THEATRE

Los Angeles

(Reviewed April 30)

The Paramount stage show was again presented in two separate acts this week. The first was "The Dance Studio" with Pert Kelton, the Collette Ballet and Oscar Baum's nifty house orchestra. Max Fisher and his Mayfair band were the added attraction.

The curtains opened on a dance studio set against a tapestry-like background with the Collette ballet practicing at the bar, a la dancing school. After the usual dancing master and pupil business the girls, young and pretty, went into a well staged toe number. Pert Kelton's pantomimic, "Teacher-May-I-Be-Excused" scene got its due response. Her clowning vocalizing was topped by her exagerrated awkward dance steps with laughs spotted throughout. After which the versatile Pert continued to panic them with a trombone solo heavily and cleverly gagged for more laughs.

Another graceful toe routine by the ballet closed the act, leaving a pleasant impression of the well balanced show with the customers.

Max Fisher and his band worked in front of a brilliant drop, gypsy style, the personnel, too, in colorful, if not entirely becoming wardrobe. Opening number was "Blue Again," which got them off to a good start. The Rhythm-ettes, doubling in the band offered sweet harmonies with "Out of Nowhere." A Fisher fiddle specialty followed in which he was supported by six members of the band doing a violin obligatto, the whole orchestra coming in on the second chorus for a strong finish.

A comic Apache team of two men, one in fem gear, did a burlesque on the French clinches and falls assisted by a rival male Apache. Only fair returns on this piece of clowning.

Louise Hunt's vocal solo was melodious and musical, but she lacked vocal surety at the opening matinee, her apparent nervousness getting her an unsympathetic greeting from the house. A neat cornet solo was spotted in "Falling in Love Again," played by the band, with a harmonious arrangement of negro spirituals following. A marionette number by a couple of the girls was well liked.

Bud and Spud, two dusky dancers, laid 'em out cold with the snappiest kind of hoofing. They worked together and in solos accompanying each other at one of the pianos. They earned a couple of encores, the second a combination number of piano playing and tapping.

A novelty finish with the band walking out on Fisher failed to click, but the finale was saved by the Baum band joining in for a Tschakowsky number effectively set against a silhouette representing the burning of Moscow, played for all it was worth.

Reports to the contrary, casting for Howard Hughes' "The Age for Love," starring Billie Dove, had not started this week, and no leading man had yet been selected. Frank Lloyd will direct.

Vaudeville

RKO HILLSTREET THEATRE

Los Angeles

(Reviewed April 30)

With one single lonely exception this is just another line-up of eight so-so turns. The exception is Robins, a distinctive continental comic whose performance managed to show up his co-vaude artists as very mediocre ladies and gentlemen. In comparison with his effortless and pleasing, smartly conceived musical and pantomimic clowning they just about rate also-ran mention.

The RKO-lians' overture was a nicely done bit with Al Erickson batoning his gang through a gag rendition of a classic number. The boys walked out on him and cut up much to the amusement of the RKO's paying guests. The Bob Orth troupe of five trapeze artists, seen here recently in one of the Jack Laughlin Orph presentations, repeated their snappy line of stunts to a wide-awake reception in the number one spot. The boys make a strong opening act, working fast and selling individually and collectively on the merit of their work.

Dexter, Webb and Merrill, two collegians and a collegienne (self styled), opened with banjo playing followed by a fast hoofing routine by the fem. More banjoing and more speedy stepping from the girl, then more banjo duets; all of which got them nowhere with the house. The girl is a good acro and tap dancer but neglected to sell herself and her routines. Better spotting of feature steps should help. She deserved much more than she got.

Lyons and Waterman, man and fem, with a nut two-act failed to arouse more than spotty laughs. It's the kind of material that used to wow 'em years ago, but the march of time and progress—or something—has left them far behind. Their double dance routine was the best part of the turn. The Sailor Comedy Four harmonized a group of varied tunes and just contrived to get by. Johnny Berkes and Vesta Wallace netted similar results with dumb pan comics, piano playing and gag vocalizing interspersed with gags.

Ardine and Tyrell offered a dance revue under the guise of a ship's concert. A three-girl ensemble, some singing, and a tango burlesque were okay.

A. Robins, in next-to-closing, has doped out an act that spells class, originality and laughs from start to finish. His wardrobe and make-up in themselves were enough to start the fun. He carried innumerable prop instruments, cleverly faking the playing of anything from fiddle and cello to piccolo and mandolin. Every part of his act showed careful thought and intelligent understanding of how to built laughs and where to spot them. Wardrobe gags were smart stuff.

Al Gordon's Comedy Canines kept the house seated right through. Gordon has an exceptionally pleasant personality and his dogs delivered their tricks with amazing accuracy. The comedy angle is emphasized, showing up straight stunts to good advantage.

Legitimate

"STEPPING SISTERS"

BAINBRIDGE PLAYERS

Seattle

(Reviewed April 26)

"Stepping Sisters," presented by the Bainbridge Players as May Boley's starring vehicle proved a source of contagious amusement for the stock audience, although it cannot be rated as an ideal vehicle for this star. Three feminine roles practically share the honors, with the result that Georgia Neese, company second woman, and Julia Elmendorff, former Wilkes player pressed into service for the week, came near to sharing scenes with the star.

Miss Boley's boisterous style of humor caught solidly with the

opening audience, and her business added to the lines in the second act brought this out as the outstanding scene of the play. The company had hard work to overcome the "talkiness" which the author has built into his first act.

Georgia Neese presented the most varied role of the season in her Lady Lynde, and drew a worthy characterization of the heavy dramatic actress who also forgets her dialect when in her cups.

Dorothy Rich and John A. Willarde were effective in the romantic leads, with John W. Moore showing nice judgment in keeping the nance part of Teddy Donaldson always on the humorous side.

Violet La Plante, Jessie Pringle, Ann Newman, Suzanne Cation, Gale Gordon, Charles Forbes and Andy Gunnard completed the cast. Charles Bostick, assistant treasurer, deserted the front of the house for the second act and appeared at the piano for Miss Boley's song.

Burlesque

CAPITOL

SAN FRANCISCO

(Reviewed April 24)

This week's show at Johnnie Goldsmith's emporium of anatomy has a very good line of bits and blackouts, well presented by the ace comedians, Jack Greenman and Lou Devine, assisted by Texas and West, Peggy Reynolds, Millie Pedro, Mac Sunday, George Grafe, James Yoman and Lillian Hunt.

Show opened with George Grafe and the chorus doing a very pretty number that started the affair off with a bang. Then followed the Sunday gal, a looker, who put over a stripper like nobody's business. Landis Sisters came out for a couple of hot harmony numbers that had bald-headed row perspiring. A hot subway hit by Greenman and Devine had a wow finish that drew the biggest laughs since this house reopened. They were still haw-hawing when Millie Pedro came on for her song and dance. Millie has affected an English accent that tends to make her words mouthy, it should be dropped.

Texas and West then put over a pair of tunes, the chorus joining in for some well executed walkarounds. The "hip and titter" girls on the back parallel were very shapely.

Peggy Reynolds, absent for a few weeks on account of illness, had a new strip that was plenty popular. A flashy closing number set the show off as one of the best to date and a bargain for the price, burley-q or not. Credit James Yoman, producer, and Lillian Hunt, chorus producer.

Al Beatty and his bang-up band gave excellent assistance to the stage workers. A terrible Larry Semon comedy and an animal cartoon finished out the program. —RUBE.

FINANCE CHAIRMAN

Maurice Goodman is to become chairman of the finance committee of Columbia Pictures.

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POPULAR SPOT

Picture people in need of that rest which too strenuous work entails are increasingly patronizing the Mountain View Sanatorium at 469 North Avenue Fifty-two. Known as "The Rest Home Beautiful," it specializes in post-operative, special diet, convalescent and preferred nervous cases. An added feature is the high and dry climate there, the home being well away from all fog conditions. Medical director is Dr. N. D. Reynolds, while business chiefs are H. Rodenmayer, superintendent, and C. M. Van Orden, business manager.

AT COMMUNITY

"Death Takes a Holiday" by Walter Ferris is the current production at the Pasadena Community Playhouse, running until May 9. Ian Maclaren and Marion Clayton head the cast. Others featured are Charles Levison, Carolyn Anspacher, David Loring, Alice Forsythe Mosher, Robert Morkill, Dawson Tracy, Thomas Browne, Cloyd Dalzell, Henry and Betty Boswell.

DANCE RECITAL

SAN FRANCISCO, May 1.—Lucille Byrne is planning a dance recital for May 24 in the Community Playhouse.

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Ramblin' With Hal

By Harold Bock

SAN FRANCISCO, May 1.—Bruce Quisenberry and the NBC Artists' Service have signed Peggy Rollins, bringing her here from the Multnomah Hotel in Portland, where she was singing with Dwight Johnson's band. She will work on a number of programs, including her own Monday night spot.

Continuing with the Quisenberry activities, that worthy has placed Clarence Hayes with Jesse Stafford's band at the Palace Hotel, doubling the Southern singer in from the NBC Studios. I heard him Wednesday night and he sounded plenty okay.

Al Pearce and his Happy-Go-Lucky gang of KFRC are slated for a May 23 showing at the Al Malaikah Temple in Los Angeles for the benefit of the crippled Shrine kiddies. There will be matinee and night performances at 25 cents for kiddies and four bits for adults.

Bill Cowles has left KFRC for NBC.

Ernie Smith is passing around the cigars again. A baby girl was born this week to Mrs. Smith. The premier sport announcer's family now includes a girl, two boys, two dogs, a cat and a snake named Lena.

Bert Flynn's School of Music has a swell representation over KTAB on Friday nights with such members of his staff as Elliston Ames, Frank Gilmore, John Picadera and the banjo maestro himself.

L. Scott Perkins has introduced a new personality in his S. & W. program in the person of Kenya Bill, with George Rand handling the role.

Speaking of KFRC, that sta-

tion is about to lose what is not only its ace band, but is one of the most popular cafe dance bands on the Coast—Val Valente's crew, broadcasting from the Roof Garden Cafe. People returning from the Northwest have gone on big raves about Valente's popularity in that territory. Check up and you'll find he's about the biggest thing up there. NBC would be smart to grab him off, or one of those Northern hotels. However, it is reported he has landed a very nifty job for his dance organization and will go into it as soon as he leaves the Roof on May 31. Whoever grabs him is smart.

Josef Swickard (you Hollywoodites remember him) has been added to KJBS as coach for that station's announcers.

Sends Out Call to Get Suitable Acts

SAN FRANCISCO, May 1.—National Broadcasting Company, through its Artists' bureau and Bruce Quisenberry, has sent out an urgent call for suitable radio acts to fill in on sustaining programs in its western studios.

Advent of daylight savings time in the east has forced the coast studios of NBC to put on a flock of supporting spot acts. Since all the necessary talent isn't available in San Francisco, Quisenberry has communicated with Hollywood agents and bookers, as well as the trade papers, in an effort to line up suitable stuff. He's not hunting for such artists as can merely sing or gag, but wants people who have plenty of material laid out, just as in a vaude act, most of this to be done in 15-minute periods.

Ramblin' With Ralph

By Ralph Foland

Tom Breneman of KNX was held up on his way from the studio a few nights ago, the bad, bold robber taking all Tom had—12 cents. Naturally Mr. Breneman feels pretty bad about this, and sends a warning to all radio artists advising them against carrying the pay envelope home after dark, as the bandit will probably be on the lookout for more soft touches from radio artists.

Frank Vallen of KGfj has just bought a great dane puppy which weighs 146 pounds. Now Frank is trying to find a barn or garage or something to house the runt in.

KGfj reports that they are

receiving from 30 to 40 letters a day, mostly from men, complimenting them on the 6-8 a. m. Morning Moods musical program.

Recent additions to the physical accommodations of KFI-KECA include quarters for the library, a new remote control booth, general offices for the program department and a waiting room for artists.

A string quartette has been found at KFI-KECA from the string section of the orchestra, and will soon make its debut in a series of recitals. The quartette is made up of Rene Hemery, first violin, and Michel Perriere, second violin; Silvio La Vattelli, cellist, and John E. Bingham, violist.

Tuning The Dial On The Ether Offerings

KFWB

9:30-10:00 P. M.

"Slumber Time" programs have been on the air before, but never with the radio worth as during the current presentation. An interesting half hour from the pen of Lewis TeeGarden, this program does not grow tiresome, as do so many of those over the ether, because numbers offered are short and the period is brief.

TeeGarden read the script, and introduced the numbers. His voice is pleasant and he has a nice delivery. Playing of Jerry Joyce's ensemble is very satisfactory from a musical standpoint, and carries a strong appeal to music lovers. A pleasing little song program, effective for build up interest, is cleverly interluded, featuring Oscar Heather and Alice Prindle as soloists. "Slumber Time," a new nightly feature on this station is sure to build a following, and while it carries no commercial plugs, this "Time to retire" program should have no trouble in finding a sponsor, if they want one.

KFWB

6:00-6:30 P. M.

Harry Jackson's orchestra, broadcasting from the Hollywood Pig and Whistle, is another of the worth-while bands which needs no pat on the back for its musical rating. This 30-minute program coming over KFWB offers straight instrumentation.

"Whistling in the Dark," used for an introduction, was soft, pleasing and effective as played by this combination. Two choruses of the same number were repeated, with slight tempo variations at the close of this program. "Maybe I'm in Love With a Dream" and "Tie a Little String Around Your Finger" filled out the period nicely. Commercial angle mentioned at opening and close of program.

KMTR

7:00-7:15 P. M.

That Valhalla Memorial Park may be better known, Justin Johnson's string ensemble offer a program of music worth listening to. Poetic phrases and recitations used throughout this 15-minute period did much toward disguising the

plug end of the program and were put over effectively. Pleasant little orchestral program.

KTM

2:15-2:30 P. M.

Fifteen minutes of organ music, consisting mostly of pop tunes, played by Edgar Eugene Eban, offered the listeners a program worth while. Commercial plugging capably handled.

KEYW

6:00-6:30 P. M.

Rango, the question and answer man, fearless, defying and determined in his efforts to better conditions for the unfortunate, destitute and discouraged, has for the past 14 months been the outstanding air personality of this station. Not only has Rango built an enormous following, largely through his tireless efforts in establishing and maintaining his relief fund for the unemployed, but he is still going strong. Requests for advice concerning location of lost articles, contemplated purchase or disposal of property, settlement of marital difficulties and countless other

questions are sent to Rango for solution. Good showmanship, an infectious personality and an earnest desire to help others, has placed Rango among the few offerings of this kind, holding dial interest.

BOOKING RADIO ACTS

Patrick & Marsh, well-known Coast bookers, are opening a new department for the booking of radio acts. The department will begin to function at once, with Patrick & Marsh already set on an ace list of radio spots.

IN LIONS' CLUB

DENVER, May 1.—The KOA Koons took the leading roles in the Denver Lions Club's annual minstrel show.

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He Objects to C. S. Slant

In a recent issue of Inside Facts appeared a story concerning a man who is a Christian Scientist, and who has been getting away from home each Wednesday night on the pretext of going to church, and who was found in a cafe booth with a C.S. (Cute and Slim). Of course, no reflection upon the Christian Science religion was meant thereby. Had the man been a Methodist, Baptist or any other religion, the story would still have been the same; it just happened that he was a Christian Scientist. However, one of our readers took exception and sent us the following letter, which we print, with due apologies for having given offense, even though none was meant:

April 20, 1931.

To the Editor of Inside Facts:

A facetious comment in "Some Close-Ups," in your issue of April 11, might give a wrong impression, and I should like to say that the ruse and deviation mentioned in the item are not consistent with Christian Science.

Earnest students of Christian Science soon discover that they must destroy tendencies towards intrigue and dissimulation, and that they must acquire integrity, fidelity, truthfulness and other high moral qualities in order to attain an understanding of Christian Science. They find that moral progress is necessary in order to heal through Christian Science.

Mary Baker Eddy, the Discoverer and Founder of Christian Science, lived a life that was above reproach, and she set a high standard for her followers. In her book, "Science and Health with Key to the Scriptures" (p. 497), she presents the following as one of the religious tenets of Christian Science, "And we solemnly promise to watch, and pray for that Mind to be in us which was also in Christ Jesus; to do unto others as we would have them do unto us; and to be merciful, just and pure."

Yours truly,

(Signed) ALBERT E. LOMBARD,
Christian Science Committee
on Publication for Southern
California.

Outdoor News

Continued from Page 3)

When will the carnivals, big and little, get next to themselves and furnish uniforms (brown preferred) for their concessionaires, ride help, talkers, show attaches, etc.? Townsfolk complain about the dirty looking carnival people when they visit a lot. A little sawdust, more light, new banners, painted platforms and ticket boxes, painted rides, and less talking out of the side of the mouth, would also do some of the "Gilly" shows a lot of good and mean more money. The boss could wear a clean shirt once in a while, too.

It is advisable that everyone connected with the outdoor show world join the Pacific Coast Showmen's Association. The address is Orpheum Theatre Building, Los Angeles. Much can be done to assist showmen to get information, help on contracts, local permits, legislation, fight phoney laws, create contacts with local authorities,

and other valuable assistance. Write the secretary today.

Concessioners, Promoters: Veterans Foreign Wars State convention; Long Beach, Calif., June 14-16. Brotherhood Locomotive Engineers, Oakland, Calif., June 25-27; Knights Pythias, Sacramento, Calif., May 18-22; Sons of Herman, Petaluma, May 10-12; G. A. R. Encampment, Sacramento, May 10-15.

Concessionaires at chutes at the beach, San Francisco, have had a break in the weather this season so far. Business has been good. Joists that have been properly flashed and throw out merchandise have had the biggest play.

Are you fellows looking forward to the Olympic Games at Los Angeles in 1932? Thousands of tourists will be out here for that event. Boost it to the limit with every means at your command. It means business for you and creates a good impression among the locals where you might be playing. The Los Angeles Chamber of Commerce will furnish stickers and advertising matter. Write them.

Averill On Stage, Air and In Cafe

Bud Averill, presentation headliner, picture player and who recently became the proprietor of a restaurant on Crenshaw at West Adams, is now the in-flesh entertainment at the Fox-Adams Theatre, situated across the street from his eating-spot.

Bud, who is known as the "singing Paul Whiteman," started his Fox-Adams engagement this week, singing to the accompaniment of guitar and banjo in the hands of his brother, Kelsey Averill. This duo also entertain over two radio stations, KFI on Wednesdays and Fridays, and KECA on Mondays and Thursdays. Bud's air draw is rated plenty hot, as barometered by the fan response.

Bud's new restaurant, known as Bud Averill's Cafe, got off to a flying start last week. Besides the neighborhood draw, which includes the Chamber of Commerce business and most of the eaters-out around and about, he is getting a good patronage from his friends in show business. Every night finds a bunch of them holding forth there, Bud being open until the gang chooses to go home.

Specialty at the spot is Southern Style Coon Fried Chicken, which is nowhere else obtainable this side of Salt Lake City. Prices are popular, luncheons running on a 40-cent tariff, and dinners selective at 50 cents, 75 cents and \$1.

Vancouver

By A. K. MacMartin

VANCOUVER, May 1.—Canadian cities are forbidden territory to American newsreel cameramen unless they pay full duty on their apparatus each time they enter, without hope of refund when they leave, according to the latest advice received from Ottawa by the local customs officials.

Formerly provision was made for a relaxation of regulations, permitting refund of duty on the camera apparatus when the cameramen took it back across the line. The Vancouver and Victoria publicity bureaus are taking the matter up with Ottawa in an endeavor to have the old regulations kept in force.

A couple of high class promoters hooked the local Musicians Union, Local 145, for a couple of grand recently. They staged a benefit dance using the musicians as a draw in the big arena which they filled, and only turned over \$100 to the boys. The officials of the union, who made the arrangement with these fast workers, came in for some severe criticism from members at a recent meeting.

James and Smith, a new combination in show circles here, have leased the National Theatre, Hastings street, from Jake Ising, owner. They have fixed this second-run house up with new talkie

Expert Exploitation

By Jay Perry Silvey, S. F. Office, Inside Facts

SAN FRANCISCO, May 1.—How many managers and press agents make the mistake of telling too much of the plot of their forthcoming attraction? This is a fault that is hard to live down, especially if the advertising man has seen the picture and is impressed or sold on it himself.

A skillful advertiser selects the high-lights or teasers from a picture and endeavors to focus the advertising appeal on these. It is practically impossible to tell everything about any product, and this goes double for a theatre program. Try and select just enough to intrigue the curiosity and create the desire in your patron's mind to see the complete show. The greatest picture made today will probably sound like a dime-thriller in a five hundred-word synopsis as given in the average press sheet. So concentrate on that that makes your attraction different from others, and present it in a way that will attract attention as well as awaken curiosity. This being the factor that garners the box office shekels.

There is such a thing, too, as timely advertising, using something that will tie in with a local or national event, taking advantage of the publicity already being used on it. Paul Spier at the San Francisco Paramount comes to the front again this week with a gag of this nature for his picture, "The Finger Points." He has a colored card made up approximately 16 inches high by 15 inches wide. Processed on at the top of the card is the wording "Who killed Lingle? Was Leo Brothers guilty? 'THE FINGER POINTS' will do a little explaining at the PARAMOUNT." Below this he has pasted a colored litho 11x14 action still taken from the regular exchange stuff. This stunt is certain to attract attention, not alone that the Lingle case and subsequent Brothers trials have been featured in papers and magazines for some time, but also because Spier has hand-picked his window spots for cards of this type. Proper

equipment and are going after the business. They are plugging the change of management over the air through a local radio station.

Business at the present stanza at local show shops is on the up and up. Lent being over and strong attractions offering is responsible for the jump in attendance.

Charlie Chaplin in "City Lights" at the Strand, built up the matinees, with better than average night business. Weaver Brothers and Elviry, headlining the RKO Orpheum stage show and Paramount's "Fighting Caravans" on the screen, drew better business into the big Granville Street house. At the Capitol Fox's "East Lynne" drew big matinees. On the stage the Gldays Attree Dancers in the Floradora Sextette, with Ivy Evans at the house organ, proved a popular added attraction. The Dominion had a double bill, Paramount's "Finn and Hattie" and "Rango" billed as a sequel to "Africa Speaks," which had a big run at this house sometime ago, was responsible for nice business. The Vancouver Legit House and the Empress, late home of the B.C. Guild Players, were both dark. Second run and suburban houses all did well.

placing means everything in the distribution of practically all kinds of advertising, and there is no sense in spending a wad of money on advertising, if said advertising is going to be hidden away in almost inaccessible spots.

Spier is also creating an advance sale on his forthcoming Tallulah Bankhead feature by passing out beautiful miniatures of Bankhead star stills appropriately lettered with the theatre name and date of showing. The lettering is put directly onto the star still and made up by the Pictograph process.

More of this timely business is in evidence this week through the noble efforts of Bob Gilmour of the San Francisco Fox staff. Bob came to the bat with two excellent gags that deserve a great deal of credit. The first was his taking advantage of the 1931 straw hat season by planting a story and pic in all papers. The picture, a sketch of Wait Roesner, the genial Fox leader, all dolled up in a fancy straw sailor, and surrounded by a ring of dancing ladies, took a place in the news section alongside of a sizeable story. Story was that the Fox Theatre would officially recognize straw hat day by having all the musicians decked out in the latest hay neadgear creations for the masculine sex, and also carried a plug for the Fox feature "Shipmates" and of course the Roesner ensemble.

The other was for the Warfield; a co-op page commemorating the opening of the fishing season and topped off with the banner line "Warfield Fishing Equipment Exhibit Lures Anglers." Tie up was made complete by showing the latest dope in what the well-dressed fisherman will use and wear for 1931. All stores catering to this class of trade were eligible for the page and were well represented on it. Sharp had a great break in the reading matter, and all in all, a nice time was had by all.

William B. Wagon's Davies had the appearance of a South Sea Island stronghold last week for the showing of "Gow," a South Sea Island travelogue. Lobby was hung with every conceivable kind of spear, ornaments, fishing nets, utensils, and what-nots used by these cannibals and head-hunters, as well as species of snake and game from their territory. A special stand in the outer lobby was used for a give-away herald describing the picture, and practically all those who stopped to gaze either attended the show, or carried away a herald for further perusal. The herald was large in size, measuring about eight by ten inches and was well laid out and illustrated, featuring the two dollar show at popular prices angle.

Phil Phillips, handling the p.a. end of the Oakland Fox district, turned himself and staff inside out on "Skippy" and made a beautiful showing. He previewed the picture for the Motion Picture Council of the Federation of Women's Clubs, and they liked it so well that the president, Mrs. A. B. Armstrong, sent out 1500 letters at her own expense to all the members, on the merits of the picture. The H. C. Capwell store made a special reproduction of the shantytown scene from the picture, filled it full of "Skippy" dolls, and plenty of advertising for the picture. The extreme attractiveness of the window was evidenced by the continual crowd in front of it night and day. Phil also shot out 5000 cartoon strips of "Skippy" to the school kids to be colored, with passes for the first 50 brought in. About 500 came in, which is good percentage on this type of gag. The stage show was the "Mickey Mouse Idea," and Phil talked the Post into a Talkogram contest with \$50 in prizes to the lucky ones. This stunt is merely a cartoon of Minnie and Mickey Mouse, with a place above to write in their imaginary conversation. The most subtle conversations receiving the money.

3636

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NEWS OF TIN PAN ALLEY



Five Close Doors In Majestic Bldg.

The local Tin Pan Alley is feeling the creeping tide of "Hoover prosperity."

Five firms have recently put the Gone Dark sign up on their doors, with any date for a return engagement not yet set.

Those who have closed their former offices are Irving Berlin, Robbins, Red Star, Sherman Clay & Co. and Donaldson, Douglas & Gumble.

Harry Coe of the Robbins office is conducting business for the firm from his suite in the Warner Kelton Hotel. Tubby Garron of Red Star is now in Marquis Ellis' office, Majestic Building.

George Wendt Opens At Roof Garden Cafe

SAN FRANCISCO, May 1.—Negotiations were completed this week for George Wendt to open June 2 with his own band at the Roof Garden Cafe. Val Valente will step out May 31 in favor of another job.

Nightly broadcasting over the Don Lee chain has built Valente into one of the ace band names of the coast.

Wendt has been holding the first trumpet chair in Walt Roesner's orchestra at the Fox Theatre.

EVERETT OPENS

DENVER, May 1.—Hume—Everett and his All-Coloradoans Orchestra opened in the El Patio Ballroom at Lakeside April 26. This band is fresh from a European tour and should pack them in at the popular resort.

DUO IN S. F.

SAN FRANCISCO, May 1.—Influx of Los Angeles music publishers' representatives was furthered by the local presence of Jack Archer of Donaldson and Harry Hume of Kornheiser, Inc., here for the past week.

CHANGE IN BAND

SEATTLE, May 1.—Nately from Cole McElroy's Spanish ballroom you can hear one of the hottest bands in captivity. George Eichhorn wields the baton and does an A-1 job of it. Recent replacements in the organization are Rod McCreary, Bill Bullard and Larry Smaltz.

WITH SYMPHONY

SAN FRANCISCO, May 1.—Nathan Abas has been named concert master of the San Francisco Symphony succeeding Mishel Piastro, who leaves shortly for New York to accept a similar position with the Philharmonic Symphony.

Music Notes

Con Conrad is opening offices here, with Bob Cole as his representative in Los Angeles. Bobby is leaving this week for Chicago and New York, where they are also opening offices. Con Conrad is at present located in New York.

Babe Coombs, assistant to Eddie Janis, is all hopped up about "I'm Spending Too Much Time by Myself," the latest tune to drift into Janis' office. Incidentally, Babe is a classy addition to any office, full of enthusiasm and friendly greetings all the time.

Too much plugging is as bad as—or worse than too little plugging when it comes to radioing a song to death, according to Lucky Wilbur of Remick. He cites several current popular numbers which he predicts will run a sensational but short course, netting less ultimate profits than songs which go over more slowly but more permanently.

The Witmark office, under command of Art Schwartz, is currently engaged in a campaign to slash overhead. Art has let several of the staff go and is moving the Witmark sign to smaller quarters. Both the old and the new offices are in Warner Brothers Theatre Building, Hollywood.

Alice Hallett refuses to hear anything about a depression. No such thing, says Alice, everything in the Shapiro Bernstein office going hummily.

Gene Johnson and Vern Elliott are all enthused over a tune they now have in process of preparation for the market. A couple of local boys did it, and it sounds like a winner, say Gene and Vern.

Miller Music Company has acquired the exclusive publication rights for the forthcoming Ziegfeld Follies, according to word received here from New York.

The score will be written by Harry Revel, Mack Gordon, Ben Trivers, Jack Murray and Ben Oakland, all practically unknown. Miller will personally supervise the making of the orchestrations.

WANT JESSE STAFFORD

SAN FRANCISCO, May 1.—Negotiations were under way between Fox West Coast and Jesse Stafford, as this paper went to press, for Stafford to double his Palace Hotel band into the Paramount Theatre, while Jan Rubini temporarily filled in at the Fox Oakland. Stafford has been at the Palace Hotel for two years and is a big name here.

MUSIC FESTIVAL STARTS

DENVER, May 1.—Hume—Music Week Festival begins May 3, being practically the first event of note of the summer season.

Sherman Clay Will Close Many Stores

SAN FRANCISCO, May 1.—Sherman Clay & Co. are closing their stores in all cities except San Francisco, Oakland and Seattle. Slashing will be completed by June 1.

Among the stores to be darkened are Fresno, Sacramento, Stockton, San Jose, Santa Rosa, Modesto, Portland and Tacoma. Sherman Clay's headquarters for music publishing and the selling of instruments remains in San Francisco.

Anson Weeks to Get Big Welcome Home

SAN FRANCISCO, May 1.—Hotel Mark Hopkins is planning a big welcome home night for Anson Weeks when that maestro returns with his band on May 5 to the Nob Hill hostelry, after swapping jobs with Earl Burnett of the Los Angeles Biltmore.

With him Weeks is bringing Cugat's tango orchestra, a new vocal trio and in addition M. W. Erskine, entertainment director of the Mark Hopkins, is adding Jack Holland and June Knight, dance team, and Lani Ruttner, hulaist, to the return night's program.

Burnett packed 'em into the Peacock Court during his three weeks stay here under the trade deal arranged by Music Corporation of America.

Offerings Lukewarm, Public Is Likewise

(Continued from Page 2)

mouth being much more Hall than Gilbert or Idea.

W. B. Weak

Warner Brothers Downtown house was having the semi-dollars with Warners' "Misbehaving Ladies," Lila Lee and Ben Lyon being accounted the pulls in this picture, and neither having sufficient strength to deliver. Figure was \$9500, and that's not hot. Warner's Hollywood hit a somewhat better average at \$11,10 with Warner Brothers' laugh picture, "God's Gift to Women," said gift being Frank Fay.

The RKO Orpheum went into its first week without presentations or other in-person entertainment, and garnered a figure of \$6610 on the first five days. This was just about half as much as the house did when it had entertainment on stage, last week's figure for five days being \$11,230. Picture on the week closing Wednesday was Columbia's "The Last Parade," Jack Holt and Tom Moore being the cast headliners.

Vaude Pulls

The RKO Theatre with its eight acts of vaudeville and "Laugh and Get Rich," RKO picture with the two non-box office names of Edna May Oliver and Hugh Herbert heading the cast, continued to pull, bettering last week's figure to the tune of \$13,500 in six days. Looks like this spot is pulling lots of the Orph patrons since that house went all-screen.

The Paramount had a mildly good week with "City Streets," the picture doing little good for the house but George Olsen's band on stage and Oscar Baum's in the pit building up what draw there was.

The Pantages in Hollywood had "Dance, Fools, Dance," a Joan Crawford MGM picture, for a total of \$14,000. Support was an F. and M. Idea. Good figure.

The Biltmore Theatre, gone movie pro tem with the German-made "Die Lindenwirtin Vom Rhein," had a very good session of \$3500. Now in at this spot is another German film, and a darn good one, "Sein Liebeslied."

BERLIN CLOSES

SAN FRANCISCO, May 1.—With the expiration of its office lease on May 1, Irving Berlin is closing its Kress building headquarters. Abe Bloom will work out of the Ambassador Hotel.

SAN FRANCISCO, May 1.—Uzia Berman's orchestra is out at the Orpheum and Buss McClelland, organist, is on two weeks' notice.

Song Leaders

LOS ANGELES

Ten best sellers for the current week were:

1. "Out of Nowhere"—Famous.
2. "For You"—Marks.
3. "One More Time"—DeSylva.
4. "By the River Sainte Marie"—Robbins.
5. "Were You Sincere?"—Robbins.
6. "Wrap Your Troubles in Dreams"—Shapiro.
7. "When Your Lover Has Gone"—Remick.
8. "In a Cafe on the Road to Calais"—Red Star.
9. "You Didn't Have to Tell Me"—Donaldson.
10. "Just a Gigolo"—DeSylva.

"If You Should Ever Need Me," "Have You Forgotten?" "Please Don't Talk About Me" and "By My Side" were other heavy sellers.

SAN FRANCISCO

"Nowhere" and "Sincere" swapped ace and deuce places for the past session, all other leaders remaining about the same. Topnotchers are:

1. "Out of Nowhere"—Famous.
2. "Were You Sincere?"—Robbins.
3. "River Sainte Marie"—Robbins.
4. "I'm Alone"—Witmark.
5. "Sugar to Tea"—Famous.
6. "One More Time"—DeSylva.
8. "Hello, Beautiful"—Donaldson.
9. "Walkin' My Baby"—DeSylva.
10. "Wrap Your Troubles in Dreams"—Shapiro.

NORTHWEST

The best sellers in the Northwest for the current week were:

1. "Reaching for the Moon"—Berlin.
2. "99 Out of 100"—Robbins.
3. "When Your Hair Has Turned to Silver."
4. "By the River Sainte Marie"—Robbins.
5. "Were You Sincere?"—Robbins.
6. "Walkin' My Baby Back Home"—DeSylva.
7. "I'm Alone Because I Love You"—Witmark.
8. "Heartaches"—Olman.
9. "One More Time"—DeSylva.
10. "Blue Pacific Moonlight"—Santly.

Runners-up: "Wrap Your Troubles in Dreams," "It Looks Like Love," "Dream a Little Dream of Me," "Would You Like to Take a Walk?" "Out of Nowhere."

Hoagland's Band to Play Olsen's Club

A complete change of plans for the Olsen Night Club in Culver City sees the opening date set back to May 14, with Joe Lewis going in as master-of-ceremonies and Olsen not returning to the spot.

Everett Hoagland's Band will be the music, with floor show policy not yet definitely decided upon.

Olsen's Club, formerly the Plantation, was a poor money spot for years until Olsen opened there in person. Former attempts to bring it into the money were flopped, including the engagement there as m. c. of Roscoe "Fatty" Arbuckle.

The Olsen draw was due in large measure to his ability to bring out gratis name entertainers from among his big circle of big league friends. The club went along merrily, but upon departure of Olsen immediately returned to the doldrums. However, with Lewis on the job, and Hoagland's Band for the dance fans, prospects for a successful re-launching are considered good.

Vern Elliott and Mrs. Vern Celebrate

Vern Elliott, arranging partner of Publisher Gene Johnson, took a day off last Thursday to celebrate his eleventh wedding anniversary. Vern and Mrs. Vern made a gala event of the occasion, and no wonder when Vern has a record like this to his credit:

Some of the songs arranged by Vern are:

"I Surrender, Dear," "When the Bloom Is on the Sage," "Faith in You," "Tip-Toe Through the Tulips," "Painting the Clouds With Sunshine," "Am I Blue?" "Song of the Nile," "Weary River," "Puttin' on the Ritz," "With You," "One Hour of Love," "Watching My Dreams Go By," "Dance of the Wooden Shoes," "Orange Blossom Time," "Singing in the Bathtub," "H'llo, Baby," "Lowdown on the Lowdown," "Crying for the Carolines," "Have a Little Faith in Me," "Looking at You," "Lady Luck," "When the Little Red Roses Get the Blues for You," "The Kiss Waltz," "Fleur D'Amour," "As Long as I Have You," "Knock Knees," "Looking for the Lovelight in Your Eyes," "Under a Texas Moon," "Leave a Little Smile," "If I Can't Have You," "Sally," "Let Me Dream," "Wouldn't It Be Wonderful?" "The Sneak," "Do You Ever Think of Me?" "Let Bygone Be Bygone," "Are You Playing Fair?" "Why Dear," "West of the Great Divide," "Painted on a Spanish Shawl," "Medicine Man for Your Blues," "Still They Fall in Love," "In a Kitchenette," "Let Me Sing and I'm Happy," "In the Morning," "Sing a Little Theme Song," "Mandalay."

Vern arranged the music for the following pictures:

"Gold Diggers of Broadway," "Hold Everything," "Sally," "No, No, Nanette," "Show of Shows," "Bride of the Regiment," "Song of the Flame," "See Naples and Die," "Spring Is Here," "She Couldn't Say No," "The Painted Angel," "Loose Ankles," "Mammy," "Footlights and Fools," "The Drag," "When Irish Eyes Are Smiling," "Is Everybody Happy?" "The Rainbow Man," "Mexicana."

Composers for whom Vern has made arrangements include:

Joe Burke, Harry Akst, Ernest R. Ball, Harry D. Kerr, Henry R. Cohen, George Meyer, Al Bryan, Irving Berlin, Michael H. Cleary, Ray Perkins, Pete Wendling, M. K. Jerome, Eddie Ward, Gus Edwards, Fred Fisher, Al Dubin, Harry Warren, Stept and Green, Ted Shapiro, Earl Burnett, Nacio Herb Brown, Al Piantadosi.

CADMAN ON KOA

DENVER, May 1.—Charles Wakefield Cadman is to be featured piano soloist in a half-hour program of his own compositions broadcast during Old Wagon-Tongue's "Reminiscences of the Old West" over KOA, Denver, at 8:15 p.m. (MST) Friday, May 15.

MAY MOVE STUDIO

DENVER, May 1.—Station KOA will move into a new studio downtown if the Federal Radio Commission grants a request now pending to increase its power from 12,000 watts to 50,000 watts. Several sites are now under consideration, one being the two upper floors of a large downtown office building.

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